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Kinematograph WEEKLY

2/-

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FORTUNE IN YOUR GRASP!

THE FESTIVAL FIVE ARE THE TALK OF LONDON! . . . "KISS ME KATE" (Grayson, Keel; Colour; 3-D or 2-D; Release April 12) "EXECUTIVE SUITE" (8-Star Smash) • "RHAPSODY" (Elizabeth Taylor, Vittorio Gassman; Technicolor) • "EASY TO LOVE" (Williams, Johnson, Martin; Technicolor; Release May 10; Trade Show Today) • "ESCAPE FROM FORT BRAVO" (Holden, Parker; Colour; Release June 7; Trade Show Tomorr

ALAN
LADD
SHELLEY
WINTERS

O'ROURKE OF THE ROYAL MOUNTED 'U'

Colour by TECHNICOLOR

with ROBERT DOUGLAS · J. CARROLL NAI HUGH O'BRIAN

Directed by RAOUL WALSH. Story and screenplay by GIL DOUD.
Produced by AARON ROSENBERG.

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CinemaScope Sound: No Agreement Yet

SECOND MEETING WITH RANK AND STILL THE DEADLOCK

A SECOND attempt by the president of Twentieth Century-Fox, Spyros P. Skouras, to turn the tide in favour of all-or-nothing CinemaScope installations in Britain ended again in deadlock this week. The meeting on Monday evening, with J. Arthur Rank and John Davis, which could have resulted in decisions being taken that would change the whole pattern of film release in Britain, failed even to ease the situation.

The Rank Organisation made it quite clear that stereophonic sound is not acceptable and that further Odeon and Gaumont kinema installations will not continue on that basis. Mr. Skouras left for Paris on Tuesday evening and will return to London again next week.

Meanwhile, attention is focused on New York, where clarification has yet to be made of the release policy to be adopted by MGM and Warner. Both companies are offering four-track sound systems in the States. But no executive in London was this week in a position to say whether the two majors will be joining Fox to insist on the full CinemaScope treatment for British kinemas.

In the background are the tentative plans being made to assure British exhibitors of long-term credit on CinemaScope equipment purchases. The Credit Insurance Association is interested in underwriting this venture. But CEA leaders argue that they are not concerned with credit, but whether or not they can afford the system at all.

Latest CinemaScope developments reported in this week's Kine. are:—

ABC takes Warner's CinemaScope film. Page 22a.

CEA gathers proof that single sound unit tests have taken place in USA and have been well received by public and critics. page 7.

Skouras tells British Screenwriters about 'Scope production advantages. Page 23.

Eidophor large-screen colour TV to be adapted to CinemaScope screens. Page 23.

Hull, the British CinemaScope test centre. Page 23.

Universal-International policy. Page 23.

USA round-up by Leonard Coulter in New York. Page 23.

◆

ESSOLDO BUYS AGAIN

Essoldo, within a week of acquiring the monopoly of Tunbridge Wells kinemas, announces another purchase. It takes over the Princes in Granby Street, Leicester.

The theatre is freehold and seats more than 1,000. It is understood that the Essoldo investment is in the order of a £25,000 deal in shares.

PARAMOUNT'S WIDE-SCREEN ENTRY:

First Full Details

by "Kine." Reporter

PARAMOUNT believes it can provide exhibitors with a better wide-screen process, with effective stereophonic sound, at one-tenth of the present cost; but if exhibitors want to keep to their present sound and projection systems they can do so.

That was the information given the Kine. in an exclusive interview on Tuesday by George Weltner, president of Paramount International, in London this week on the last lap of a world tour.

An official company statement giving details of the new system is expected within 30 days.

Mr. Weltner said that there were three things that retarded the expansion of wide-screen stereophonic sound processes at present—cost of equipment for exhibitors, loss of brightness and definition in the image, and the expense and complexity of multi-track systems.

Paramount, he said, had now started production with a new system. The company had pursued a conservative course and, by delaying its entry to the field, had not lost receipts at the box-office.

The new picture system used at the studio photographs the image sideways and twice the size down the 35-mm. film. The release prints will be identical with the present type of print. It will not even be essential for exhibitors to use the recommended lens, although the prismatic type being developed will give a better defined picture.

Exhibitors will be able to buy any type of screen they choose (or to retain their present ones).

The soundtrack will be optical and not magnetic. It will appear to be

Continued on page 22a

FILM TRANSPORT CHARGES GOING UP SOON?

FILM transport charges may be substantially increased in the near future. The "Kine." understands that one major transport firm is thinking about an increase, but, in view of the expected strong opposition from exhibitors, does not know the best method to approach negotiations.

This week the film transport drivers receive a wage bonus which, with overtime, will mean about 7s. 6d. a head.

Transport charges to film companies using vans on contract basis are to be increased as a result.

The last increase in delivery charges to exhibitors was in 1952.

The transport companies point out that their rates are no more than 50 per cent. above pre-war.

OFF TO SEE SLOT TV

Norman Collins Going To America

NORMAN COLLINS, former BBC television chief, told the Kine. this week that he is to visit the United States in a few days' time and that one of the matters he will investigate is the use of coin-in-the-slot television.

Mr. Collins said that Sir Alexander Korda, who, like himself, is a director of Associated Broadcasting Development Corporation, is interested in the system.

The ABDC, which is planning large-scale sponsored TV programmes in Britain, believes that a logical development may be the use of coin boxes.

G. Martin, of the British Relay Wireless Company, told the Kine. that the USA companies (of which Paramount is one) believe they have patents on the coin-box system. These, he said, have not been proved.

Bill in Parliament—P. 8.

Vital Ruling in Court Case—Artists Can be Entitled to Eady

THE operation of the Eady levy was discussed in the Chancery Court this week. Mrs. Kathleen Towle (Kitty McShane, the actress), brought an action against Oakland Films for an account of money due under a contract in connection with the film, "Old Mother Riley's Jungle Treasure."

Charles Lawson, for the plaintiff, said that in May, 1950, an agreement was entered into between the film company, Mrs. Towle and Arthur Lucan.

It was agreed that after receipts from the film amounted to £50,000, 20 per cent. of the gross receipts should be paid to Mrs. Towle and her husband (Arthur Lucan).

In May, 1952, Arthur Lucan assigned his interest in the matter to Mrs. Towle.

Mr. Lawson said the film company had received a substantial amount from the Eady fund. Mrs. Towle and her husband claimed that they were entitled to share in the money from that fund.

Ellis F. Pinkney, secretary of the British Film Production Fund and assistant secretary of the Cinematograph Exhibitors' Association, giving evidence for the plaintiff, said the amount paid to a producer from the fund was in proportion to the amount earned by the film. The payment was regarded as a supplemental rental based on the number of seats sold for the film.

Cross-examined by S. Lincoln, Mr. Pinkney said that the responsibility of the fund ended once the payment had been made to the producer and, on the face of it, was available for further film production.

John Frederick Warren, an accountant concerned with the administration of the Eady money, said that rentals for "Old Mother Riley's Jungle Treasure" totalled £38,676 and the fund had paid £15,550 to the film company.

James Minter, managing director of the film company, said that no payments were made to Mr. and Mrs. Towle because the receipts had not reached £50,000.

Giving judgment, Mr. Justice Vaisey said Mr. and Mrs. Towle were paid £6,000 for six weeks' work on the film. In March, 1952, Mr. Towle assigned his rights under the agreement to his wife.

His lordship thought the payments from the fund formed part of the hiring monies received by the company as they came indirectly from the exhibitors of the film and were regarded as supplemental rentals for the purposes of the fund.

He gave judgment for Mrs. Towle, with costs, directing that an account should be taken of money due under the agreement.

RANK AND EALING RENEW TIE-UP

A further extension in the distribution arrangements between the J. Arthur Rank Organisation and Ealing Studios is announced.

The existing agreement, whereby Ealing films, made with Sir Michael Balcon as executive producer, are distributed throughout the world by the Rank Organisation, has been renewed for a further period of five years from December 31 last.

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Charter for Managers

THE Society of Cinema Managers Amalgamated, having concluded what appears to be a most successful new wage agreement with the Cinematograph Exhibitors' Association, is wasting no time in dealing with further matters that it believes will enhance the status and improve the income of the manager.

The introduction of a superannuation scheme and the creation of an Institute of Cinema Management are both matters that will have to be weighed carefully by exhibitors.

Many senior business houses today operate some form of pension scheme. The union has proposed one based on a contributory principle. The employer who values the continuity of service by an experienced manager is not likely to reject reasonable proposals.

However, it appears that the CEA leaders have indicated that first the union must awaken the interest of employers at CEA branch level. This is a sound approach, for no such scheme (even if present-day economics make the additional expenditure possible) could succeed if it did not have the goodwill of exhibitors.

The idea of an institute is not new. For some years the managers have held the opinion that it would develop their job as one of the accepted professions, and that it would safeguard exhibitors from managers who ply their trade without qualification.

The major circuits regard the manager as an employer's man. They may be expected to encourage any serious effort to improve his qualifications.

The managers will have to prove that the cost of such a scheme, taking into account present-day business, will be justified by results. The union has put up two ideas that, apart from enabling it to show that it takes a responsible interest in the well-being of the industry, may be of long-term benefit to the manager and the employer.

Long Shots

LATEST 'SCOPE NEWS • PRENDERGAST RINGS A BELL • TRIP TO STOKE • PROSPERITY TALK • ROYAL PREMIERE

THE important talks between Spyros Skouras on the one side, and J. Arthur Rank and John Davis on the other, took place in London on Monday night.

I can reveal that they were friendly, but they produced no solution to the CinemaScope stalemate.

This news, surely, is of importance to many sections of the film industry, for so many theatres take their booking pattern from CMA.

WHAT does this deadlock mean? It means that the Rank Organisation has not changed its views on CinemaScope.

It means that while present policy endures there will be no more installations in CMA; and it means that the booking position of CinemaScope films to Rank kinemas is to some extent an open question.

There will be another meeting between the principals in London next Monday.

THE whole question of CinemaScope as far as Britain is concerned has now turned on statements from New York that Loews, controllers of MGM, and Warner's, are linking up with 20th-Fox in taking a stand for full stereophonic sound.

It would seem at present that these stories are ambiguous and even confused. One suggestion is that these two major studios have taken the 20th-Fox line one hundred per cent.

This may be the case, and if it is, then the trading position of 20th-Fox, to which I referred in my notes last week, will be immensely strengthened.

But there is some evidence in London that the position is by no means as simple as all that.

FROM one source I hear it suggested that the MGM home office decision in New York is deliberately intended to apply to the American territory only, and even there I find the suggestion that while the first releases will be on CinemaScope with full stereophonic sound, subsequent deals are likely to be done for single-track film.

Over in London two men occupy key positions in this problem. They are Sam Eckman, and, of course, young Arthur Abeles at Warner House.

Mr. Eckman, who is not given to making casual statements for publication—and I certainly don't blame him for that— is not at the moment prepared to comment on MGM's future British policy on the subject. The situation, as he would agree, is difficult. The problem belongs to tomorrow rather than today, and the MGM managing director is exercising good commonsense in not rushing into a written commitment at this stage.

ARTHUR ABELES, from his own standpoint, was able to point out to me that he will be much more in the picture next week when Wolfe Cohen, who is the foreign chief of the Warner interests, arrives in London on Wednesday.

To the best of his knowledge, though, Mr. Abeles tells me that while he knows that Warner's is recommending stereophonic sound to its customers back home in America, it isn't, at this moment, as far as he is aware, insisting on it.

I think we may take it that if there has been a dramatic realignment of major studio policy on the subject in the last few days, then nobody in authority in London has been told this positively. And until they are so advised there is little sense in jumping to conclusions.

FROM the point of view of theatre operation the British position now turns, to some extent, on ABC.

It is obvious that at this stage the Rank Organisation is not going forward with more installations, and the quantity of films it will show in the new medium is doubtful.

Booking experts in Wardour Street point out that by showing "The Robe" at 39 top-class theatres the Rank executive is giving itself booking problems throughout the rest of its circuit. And the South Street problem, in essence, is to what extent this innovation is really financially worthwhile.

AT ABC, on the other hand, it has been said with authority that there is no intention of going ahead with stereophonic sound, and it is widely thought in Wardour Street that a deal is being concluded with a company other than 20th-Fox for a CinemaScope film with all the trimmings but the controversial four-track system.

And this brings me to the final point on this side of the discussion: is it reasonable to suppose that senior American companies who have been trading happily and successfully with ABC for many years are likely to insist on full sound in their British contracts, if their principal customer has already declared against it?

That, as far as Britain is concerned, is the latest joker to turn up in the canasta pack.

WHAT pleasant news it is to hear that Reginald Baker and Sir Michael Balcon, out at Ealing, have concluded an agreement whereby the Ealing product will continue to be distributed through GFD for at least another five years.

I suggest that both parties are to be congratulated.

These are days when the most heartening grosses are being scored by British pictures, and we must all of us be mindful of the very considerable achievement of Sir Michael and his henchmen.

THEY have not always hit their target fairly and squarely. They have come their purlers like the rest of us.

But Mike Balcon himself has never deviated from the highest standard of integrity and taste. He is a man of whose record the entire industry can be proud.

We can take particular pleasure in congratulating him on the happy extension of existing distributing arrangements, for this very week we are seeing "The Maggie," a film that many people consider to be in the very best Ealing tradition.

PROVINCIAL trips to the outlying CEA branches are always a pleasure. You meet old friends and new acquaintances. You get a chance of hearing at first hand the experiences of the man in the field. You get the real pulse of the box-office from the places where it counts most.

And, above all, you sense the drift of trade thinking as expressed by the remarks of members of the CEA branches.

So it was pleasant to mix work with play in a drive up to Stoke in the late afternoon last Wednesday, and there attend the annual dinner of the North Staffs branch, which was followed by a big charity dance and cabaret in aid of the CTBF, attended by pretty well a thousand members of the public.

THE branch dinner had been organised by Alderman Len Barber, who is an immediate past-Lord Mayor of Stoke and its present deputy. The chairman, of course, was Don Casstles, and a large committee that included such people as J. M. Yardley, Frank Chambers and Ernest Whittell, had obviously put in a great deal of work to make a success of a very large dinner party.

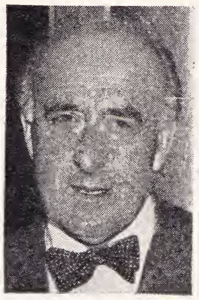
And a success it undoubtedly was.

CHIEF speaker was Jack Prendergast, debonair and provocative as ever. Jack is one of those shrewd talkers who makes his best points when in his lightest vein. He knows all the tricks and he can spellbind without being remotely demagogueish about it.

Interlacing his quips with some shrewd punchball work on the subject of wide screens, and their cost to small exhibitors, he took time out to give the local press and the local corporation brass a short going-over in favour of British films.

Mr. Prendergast, let us all insist, is a showman with activities in many fields, rather like his friend and neighbour, Teddy Hinge. He can be forthright in his criticism, but he never misses an opportunity to put in a good word for the home product when he thinks it justified.

VISITORS from London and the head office included Teddy Hinge himself, while the Rank Organisation sent Anthony Steel and Joan Collins. Walter Fuller, with his eye on the speedometer of a new car of which he was taking delivery that day, was also due there, but a



J. X. Prendergast

Arthur Abeles

Sir Michael Balcon

last-minute rush of business prevented his making it.

From London, too, came Harry Adley and his co-director, Stanley Bell, and I must say I never saw two men work harder in the cause of their guests than did Harry and his henchman in the crowded hour before dinner.

Full well did Harry deserve his public tribute from Mr. Barber, and the elegant piece of local tableware with which he was presented. On returning to London, by the way, he was taken sick, and is off duty as I write.

NO mention of the North Staffs affair would be complete without a genuine tribute to the courteous hospitality and the instinctive showmanship of that master showman, Southan Morris.

Mr. Morris introduced the Beverley Sisters and a cabaret, bringing the honey-blonde Beverleys all the way from the Ritz, Birkenhead, where they were playing a variety date for him.

Full marks, then, to Mr. Morris's organisation, and to his lieutenants, among them Jack Parry, Miss Babs Turner, and his son Stewart, who shot movie scenes of the occasion for showing on SM cinemas.

In all, a typical evening warm with the good fellowship in the branches.

NEWS on the laboratory front is now somewhat better The strike at Technicolor looked as though it was finished on Monday of this week, although the ACT men are continuing to bar overtime.

Had this wretched business developed it could have been of great seriousness throughout the entire industry.

My information is that the Laboratory Association has handled its side of a tricky position with considerable intelligence and foresight, and the officials concerned are to be congratulated.

We may assume, from what I hear, that the laboratory people made no moves without putting the KRS and the BFPA fully into the picture. They realised from the start that this was an all-industry matter of top importance, and they took suitable advice at the highest possible level.

As for the ACT side of the issue—well !

EYES on the clock and a date with the printer prevented me from making more than a passing reference last week to the significant speech made by Sam Eckman at the MGM Jubilee Lunch at the Savoy.

Sagacious Sam was in one of his best moods. He purred with pleasure at the fact that the business is doing pretty well.

And what a thoroughly sensible line of talk that is.

Frankly, it is amazing to me how glibly some of our number have talked defeatism and bad business in the last few months. Of course, there is a method in their talk. They are thinking in terms of entertainment tax concessions, rising costs and the like.

But it is surely deplorable psychology for anyone in show business to cry failure, or even partial success.

OURS is an industry founded on the spiel of the barker and the thumping of the big drum. Nobody ever filled a marquee, still less a 4,000-seater kinema, by telling the public that business wasn't too hot.

The whole sunshine and serenity of show business is based on success. It would have been far more to the point, surely, if the film business had kept on thumping out the tale of increased operating overheads rather than bewailing any fall in box-office takings.

Sam, not for the first time, set us an example in all-industry thinking.

FROM Joe Caverson, sales manager at Langfords, I hear the sad news that his father passed away in his 74th year over the week-end.

Bernard Caverson had been out of the business for some years, but had originally, as I recall, been a very successful exhibitor in the Yorkshire area.

He died at St. Anne's after a lengthy struggle against thrombosis.

His sons have both carved high careers for themselves in the film world. For while Joe is at Langfords, Sidney, as we all know, is sales manager at GFD.

FROM Joe Vegoda I hear news of Bob Wolff, one of the most genial of the American film executives in London.

Bob has been stopping off in New York on his way to Hollywood. Before travelling to the Coast, he took time out to telephone his London office and explain, in his own colourful way, that everything at RKO-Radio was " peaches and cream."

This is another way of saying, I imagine, that product is now starting to flow through from California to the company's head office. Indeed. I believe that RKO will shortly be handling eight new pictures, to the obvious pleasure of its well-geared London staff.

JACK GOODLATTE has certainly had a bad break. He has been off sick since just before Christmas, and has recently been moved, I hear, into St. George's Hospital.

He is, apparently, laid low with a virus infection on top of an earlier illness, but I understand that he is making good progress. This I am right glad to hear, for Jack Goodlatte, with his diffident, almost shy manner, is one of the key men, surely, in the whole of this industry of ours.

He may be back at work in a fortnight.

MONDAY night's Royal première of " Kiss Me, Kate," attended by Princess Margaret, was one of those affairs that went off with a clockwork-like precision we associate with the Empire, a theatre that does not often do this sort of thing, but does it with coolness and efficiency when it does.

The evening, of course, was organised by MGM and the Variety Club, and was in aid of the National Society for the Prevention of Cruelty to Children, and the Variety Tent's own Heart Fund. It was a sell-out—I couldn't spot an empty seat anywhere.

A LONG line of Variety and of NSPCC people was presented to the Princess, and the programme went through on time and without a hitch.

I suspect that four people carried the brunt of the physical organisation, and carried it with the experience of long practice—Charlie Penley, who is one of the West End's two most experienced men in this field; David Jones, who is honorary pressman to the Variety Club, and who is doing a really splendid job of work; and Leo's two cubs, Ernest Betts and Steve Williams.

ALTHOUGH I will get no thanks from Jones himself for putting this on record—for he is one of the most modest people in the industry—I would like to record a note on the standard of the press handling that Jones is doing for the Variety Club and for its charitable interests.

The task is a far from easy one; important interests are involved.

The work carries its own private problems, but Jones discharges them with the utmost tact and discretion.

FROM the United States I hear that Nathan D. Golden, whose interests in the U.S Department of Commerce include motion pictures, has been chosen to receive the Department's silver medal for meritorious service.

This is a rare distinction and is given for outstanding accomplishment in the promotion of foreign and domestic trade in the motion picture and allied industries.

Mr. Golden, with whom I recall having a long and interesting talk at the Venice Film Festival back in September, is a man well known on the executive side of the film industry in Britain.

JIMMY CARRERAS, enthusiastic as ever, was obliged to miss his own Variety Club première in order to attend the opening of " Life with the Lyons " at the Forum, West Hartlepool, and the Regal, Darlington.

The Lyon family, whom we all know to be lively and kindly troupers, making personal appearances.

In both cases, Jimmy tells me, the crowd inside a packed theatre was equalled by the overflow of fans outside.

THE EDITOR.

CLOSE-UP

The Press Looks at 3-D

LAST week's press showing of " Kiss Me Kate " gave many critics an opportunity of mentioning MGM's 30th anniversary festival. It was pleasant to see that so many did mention it.

Of the four films press shown during the week, the less light-hearted were the lesser lights in the review columns. There were exceptions: but the rule was that priority of place went to the Metro musical and to Columbia's comedy, " It Should Happen to You."

By and large, Columbia's " The Member of the Wedding," and London Films's " Manon des Sources," had to tag along in down-column paragraphs.

A large degree of pleased unanimity characterised the " Kate " comments. Not so where references to its 3-D were concerned.

According to Peter Wilsher, in the " Sunday Chronicle," " we have, wonder of wonders, civilised 3-D in Hollywood, new-style, bouncing out of the nursery at last." Peter Burnup, in the " News of the World," thought " it was the best of its kind that I've yet encountered," although he had reservations.

But " . . . I don't think 3-D helps the show a bit," declared Reg. Whitley in the " Daily Mirror," complaining of eye-strain. Fred Majdalany, in the " Daily Mail," enjoyed the film and would have enjoyed it more had we not been shown the 3-D version." Agreed Roy Nash, in the " Star ": " I should prefer Kate to kiss me flat."

Speculation: Would the 2-D version, which Metro is also making available to exhibitors, have earned so many column inches had the critics seen that one instead?

Journalists need a talking-point, remember!

Pens were in Holiday mood over " It Should Happen to You." Freshness of story idea and the general handling of the picture brought words of approval, but the big inspiration was Judy Holliday's personality and performance.

Specimen quotes: " She is ideal " (Harris Deans, " Sunday Dispatch "); " As lovable as ever " (Leonard Mosley, " Daily Express "); " A joy throughout " (Beverley Baxter, " Evening Standard ").

The consensus of opinion: That the star added considerably to the fun in a week wherein, clearly, the critics were ready to appreciate fun.

" The Member of the Wedding " had a mixed reception. So did " Manon des Sources." Those who did like, liked very much. Dilys Powell, in the " Sunday Times," gave nearly half her space to the former film. Campbell Dixon, in the " Daily Telegraph," was even more generous, column-wise, in dealing with " Manon."—E.P.

Mr. Republic—
Lone Wolf of Filmdom

Herbert Yates—who has come to Britain to make up his mind on issues affecting Republic—is a man who can speak his mind, too. He has aggressive ideas about wide screen, 3-D and television.

by LEONARD COULTER

Herbert Yates, president of Republic and his actress wife, Vera Ralston

"Kine." Hollywood photograph by Jay Scott

HERBERT YATES, President of Republic, has begun to assume the rôle of moviedom's lone wolf. Where angels fear to tread he steps boldly.

He has expressed himself forcibly, for instance, about the industry's future relationship with television. He has been aggressively outspoken about wide screen and the third dimension.

Those who are concerned with the day-to-day operation of the Republic studios sometimes quake when " the boss " lets fly on these and similar matters, for he never soft pedals, or wraps up his words in fancy phrases.

The preparations for his visit to Britain had Republic's offices in a whirl. " Big Bill " Saal, Yates's chief aide-de-camp, described the trip as " a mission of inquiry." He said it has three main purposes:

To confer with Herbert Wilcox on the editing of " Trouble in the Glen " and to set up, with him, marketing arrangements in the international field;

To survey British exhibitor and public reaction to wide screen, 3-D, stereophonic sound and CinemaScope with a view to adjusting Republic production policy;

To consider extension of the present arrangement with Wilcox. " We intend to continue our association with Wilcox," Yates himself says. " It is a very happy arrangement."

At the risk of letting a few cats out of the bag I imagine an elaboration of Bill Saal's three points would not come amiss at this stage. Perhaps the clearest way of telling you what I mean is to give you the background from an imaginary interview with Yates.

He would say at the outset, I believe, something like this: " Things have been happening in this industry so fast that I feel myself compelled to study their effects at first hand: to get a picture I cannot possibly visualise from my office on the Coast.

Not the Best Way

" Frankly, we at Republic, because of the confusion within the industry itself, brought about by these new forms of presentation, have been carrying on for several months on a day-to-day basis. That is not the best way of doing business. I detest the hit-or-miss technique. We must have a clearly-defined, settled policy. That, basically, is the purpose of my trip to Britain.

" I don't expect to get the information I need from an armchair ' somewhere in London.' I am going out into the field. I plan to meet exhibitors, both large and small. I shall do the same in Italy, in France and in Germany.

" If we find that the public wants movie entertainment with a new or different look, be it wide screen or 3-D—and I still believe a good picture especially tailored for 3-D can make a great deal of money —then we shall provide that new form of entertainment."

That, I think, is what Yates would have said—if he'd had time to say anything before he left for your side.

Herbert Yates knows only too well that most of the big money-spinners of the past few months have been high-cost pictures. He is prepared to do battle with the spenders, and this may denote a new trend in Republic's affairs.

" When there is an abundance of big pictures on the market," he claims, " The box-office soars. When there is a box-office famine there is a drop in receipts. Everyone making pictures today is conscious of the fact that films can no longer be produced on an assembly-line basis. They must be hand-tooled."

Ready to Spend

In support of this contention he cites some of Republic's own product, recently completed at a cost of more than 15 million dollars: " Jubilee Trail," " Johnny Guitar," " Make Haste to Live," " Laughing Anne " and " Trouble in the Glen." Promotion campaigns for these pictures, and for " The Outcast " and " Shanghai Story " will keep pace with the increase in production budgets, he promises.

Though Yates has shrewdly stayed close to the market for Westerns, those perennial international favourites, he has no intention of concentrating on them. " We have been searching the publishing field thoroughly," he says, " for best-selling novels. We have been combing the world for established box-office stars, and we have engaged, among others, Joan Crawford, Mercedes McCambridge, Dorothy McGuire, Elsa Lanchester, Wendell Corey, Margaret Lockwood, Orson Welles and others.

When you ask Yates about the outlook for 1954 he gets enthusiastic. " I have spent a good deal of time studying all the factors in the situation, including television, and I'm confident as ever I was about our future."

But when the conversation turns to more specific aspects of the prospects for the current year, you uncover some very strong convictions. One of them is that Herbert Yates is still very far from convinced that stereophonic sound is of major consequence as a box-office attraction.

"Although we're investing twice as many dollars on top productions during 1954," he says, " I want to assure all exhibitors who cannot afford the cost of four-track stereophonic sound equipment that Republic's policy calls for the use of only one conventional soundtrack and that we will do nothing that might necessitate exhibitors' installing expensive theatre equipment."

Nevertheless, Herbert Yates is not blind to the confusion that has resulted from the use of different ratios and screen dimensions. As a businessman interested in producing a highly marketable product, he is as anxious as anyone for simplification of production and reproduction equipment and of standardised screen sizes.

One-track Thoughts

" I have an idea," he adds, " that we are already on the way to such standardisation, and that we may have solved the problem by the end of 1954—or soon after."

Meantime, until the situation has been clarified, he is not planning to make any pictures in 3-D or CinemaScope. Only product suitable for exhibitors with standard or " wide vision " screens is to be made by Republic. " We intend to use only one conventional improved soundtrack."

" Why," he asks pertinently, " should exhibitors be called upon to spend money on costly gear that may be obsolete in a few months? Good pictures don't need any radical dimensional gadgets to make them box office."

Herbert Yates's idea of a " wide vision " screen is one giving an aspect ratio of from 1.33 to 1 to 1.85 to 1. This means photographing in a 1.66 to 1 ratio. With a film so shot the exhibitor can project it in any ratio he desires, within the limits mentioned above, by using one set of wide-angle projection lenses and by merely changing the aperture plate in the projection box.

Nothing of consequence is lost in wide-angle projection of such specially made 1.66 to 1 films, allowance having been made in the studio for the cropping at top and bottom that automatically results from elongation of the picture on the screen, so that important subject matter shall not be lost.

Although he is not keen to discuss television, Yates is still of opinion that its potentialities can be exploited for motion pictures, and that producers and exhibitors alike will sooner or later discover means of running in double harness with it.

In saying this he is merely expressing the view that a showman's aim should be to embrace every available form of showmanship, to think in terms of expanion rather than contraction.

Often Misquoted

Though his remarks on television have been misunderstood, and frequently misquoted, most observers in the motion picture industry agree with his views, but are too nervous to express themselves for fear of causing offence.

If Yates gives the impression that he seems a little uncertain of where destiny is likely to take the film business within the next few months, it will not be because he lacks conviction, but because, despite his convictions, he is determined to find out for himself how far his ideas conform to those of the people who buy his product.

If these ideas don't conform, Yates won't launch a worldwide crusade of conversion. He will go back to Hollywood to make the kind of pictures that sell.

BRISTOL TO PRESS FOR POSTAL BALLOT

Next Move at C E A Annual Meeting

FRESH demands for the introduction of a postal ballot on important trade issues are to be made by the Bristol and West of England branch at the annual meeting of the Cinematograph Exhibitors' Association in London on March 9.

Branch officials have refused to withdraw their resolution on these lines, which failed to obtain support at the last executive meeting.

The campaign in support of the measure is being waged by E. C. Rogers with the full support of his committee colleagues.

The West of England move follows protracted arguments over the extension of the Eady scheme. The branch wanted a national postal vote.

Its resolution wants general council to have power to call for a postal vote following either the rejection or acceptance of a resolution. The postal ballot should be authorised by a vote of not less than one-third of the members present.

The CEA Finance Committee believes that there is no need for a postal ballot and, if there was, the authority should come from at least a two-thirds majority vote.

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National Film Theatre's 16-mm. Week

During one week of June, the National Film Theatre operated by the British Film Institute is to show selected programmes of 16-mm. films to both public and private audiences. The programmes are to celebrate the twenty-first anniversary of the formation of the GB-Film Library, a spokesman of GB-Kalee said this week.

Single-Track 'Scope Tests HAVE Been Held

C E A BELIEVES IT HAS PROOF OF U.S ACTION

OFFICERS of the Cinematograph Exhibitors' Association are now armed with proof to support their arguments that CinemaScope has been shown in the United States with a single sound system and that this system has proved acceptable to the public.

According to a KINE. reporter, the officers are waiting for the result of discussions this week between Spyros Skouras, president of Twentieth Century-Fox, and Rank Organisation executives before sending every member of the CEA a report on the latest CinemaScope situation.

Last week, the CEA leaders regarded the situation as stalemate following the meeting addressed by the Fox chief.

Now, with evidence from the States, the CEA leaders believe they may be in a strong position to insist that even if single-track sound is not made generally available, at least there will be a public test to see whether stereophonic sound is all that much better than the less expensive methods of reproduction.

The KINE. understands that the CEA has been in correspondence with Walter Reade, prominent USA exhibitor and president of the Theatre Owners of America Association.

In a statement dated February 1, Mr. Reade says that he decided to make a test for himself and use one of his theatres as a guinea pig. Twentieth Century-Fox took legal action to restrain him from showing "The Robe" with a single-unit sound system. (Four tracks had been "mixed" into one.)

It appears that the company was using its standard contract, which did not require exhibitors to use the full stereophonic sound. Subsequently, a clause was added to the rental contracts. Mr. Reade says that he was allowed to continue showing "The Robe" with a single-sound system and to do the same in two other theatres. Elsewhere he had to revert to full CinemaScope installations.

The CEA also attaches great importance to a report by Bosley Crowther in the "New York Times" of January 31.

He writes from Hollywood: "It must be said that at a private demonstration, made for a few people here last week, to show the difference between stereophonic and regular single outlet sound in the Crucifixion sequence from "The Robe," did not impress this observer with any overwhelming advantage in the stereophonic device. As a matter of fact, the single outlet system was more effective.

"The explanation is simple. In using the stereophonic device to have voices seemingly to emerge from the screen approximately where the speaking character is, the business of switching from one to another outlet (or alternating the respective film) as the character moves, becomes an obvious mechanical contrivance that confuses the image on the screen. This is so, even when the passage is uniform and smooth. When there is a variation in film in the different sound tracks, the disturbance is bad."

He says there remains a question of whether the reproduction of sound is not more uniform and plausible from a single horn.

The CEA is expected to send copies of the paper's comments to its members.

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TAX: BUDGET DAY ADVANCED?

By HUGH PILCHER, "Kine." Parliamentary Correspondent

SUPPORT for the idea of an early Budget is growing among MPs. Expection that R. A. Butler will present his Budget on April 27, after the Easter recess, is giving place to rumours of Tuesday, April 6. This would leave time for the usual week's debate on the Budget results before the House rose on Maundy Thursday.

Meanwhile, Hector Hughes (Labour, Aberdeen) has put down this question for Thursday, April 1: "To ask the Chancellor what representations he has received against the burden that ET imposes on the kinematograph industry and what steps he proposes to take to reduce the burden."

Last week, Stephen Swingler (Labour, Newcastle-under-Lyme) renewed his demand for discriminatory tax relief when all-British programmes are shown.

J. Boyd-Carpenter, Financial Secretary to the Treasury, made his stock reply: "I cannot anticipate the Budget statement."

Mr. Swingler asked him at least to accept the principle "involved in the admirable scheme submitted by the CEA to assist production of British films and also partially to meet claims of exhibitors for tax reduction."

Mr. Boyd-Carpenter snapped back: "It would be most improper for me to respond to your invitation. Are you not aware that your proposal is not the same as that of the CEA?"

Mr. Swingler also asked for figures of ET revenue in the current year.

He was told that kinema entertainments tax from April 1, 1953, to January 31, 1954, amounted to £31.57 millions, compared with £31.68 millions in the corresponding period of 1952-53. Receipts were broadly in line with expectations.

There was no answer to Mr. Swingler's suggestion that a case for tax reduction had been made out.

MP ASKS ABOUT REGULATIONS

Delay in introducing new regulations, to be made by the Home Office under the 1952 Cinematograph Act, are causing concern to some licensing authorities. Many kinemas are now using nothing but safety film, so that, until new regulations are introduced, they are not legally bound by the existing conditions set out in the 1909 Act.

The attention of the Home Secretary is to be drawn to the anomaly next week. On Thursday, March 4, R. Dudley Williams (Con., Exeter) will ask in the Commons when the 1952 Act will come into operation.

No Hurry With That Manual, Either

The Home Office has no immediate plans to revise its manual on kinema operation. This was stated officially to the KINE. this week by a Home Office spokesman.

Senior members of the CEA have been alarmed recently because of suggestions that the Home Office was about to rewrite the manual.

Although it is not a document that has any legal significance, some fire officers and local authority officials have adopted a few of its ideas and made them into local regulations.

ASFP—ACT Talks Resumed

The wage negotiations between the ASFP and ACT were continuing on Wednesday of this week. Last week little progress was made because union officials were busy with film laboratory matters.

FRIDAY IS BONUS DAY

New SCMA Agreement Comes Into Force

WAGE bonus payments will be made to the majority of kinema managers on Friday this week as a result of the new agreement between the SCMA and CEA. All managers will receive an additional £9 15s., and some, who have worked special morning shows since December 1, will receive £11 15s.

This is the result of retrospective payment to December 1. The new agreement means that weekly wages to managers range from £7 10s. in the special grade halls to a minimum of £18 10s. in kinemas with a money-holding capacity in excess of £150.

The union is this week impressing on its managers that they are entitled to the wage increases irrespective or not whether a kinema can claim down-grading.

S. Wales 'Scope View

"Wait and see" was the S. Wales and Monmouthshire attitude to CinemaScope and stereophonic sound at its meeting on Tuesday.

At the **Devon and Cornwall** branch meeting, one member, Peter Myott (Torquay), viewed the product shortage threat very seriously.

Detailed reports of the meetings will appear in next week's KINE.

LATE REVIEWS

EXECUTIVE SUITE

MGM. American (U). Directed by Robert Wise. Featuring William Holden, Barbara Stanwyck and Fredric March. 9,387 feet.

HIGHLY polished big business romantic melodrama, flawlessly framed. It skilfully cross-sections members of the board of a giant corporation and vividly describes their jockeying for power, following the head man's sudden death. Wives and girl friends are neatly worked into the background and they bring strong human interest to its revealing and intriguing tale, which artfully ends by doing right by both stockholder and employee. The leading players never miss a trick and the director, too, extracts every ounce of drama from its slick financial shenanigans. Intelligent, out-of-the-rut stuff. it should pay handsome box-office dividends.

OKLAHOMA ANNIE

Republic. American (U). Directed by R. G. Springsteen. Featuring Judy Canova, John Russell and Frank Ferguson. 6,844 feet.

HARUM-SCARUM western, embellished with songs. It closely follows the hectic adventures and misadventures of a hard-riding, quick-shooting gal who, backed by others of her sex, cleans up a lawless town. Judy Canova has a cut at everything, from fisticuffs to barnstorming, in the name part, and her versatile performance buttresses the time-honoured, not to say corny, script. Clean, slaphappy and tuneful, it'll amuse the masses and youngsters. Passable popular hall "second."

REPUBLIC TO STEP UP BRITISH PRODUCTION

Features To Take Place Of Series Films

REPUBLIC is to expand its British production activities. In place of the series of 30-minute subjects it has been making, it is to go in for first features. This change in policy is expected to be revealed by Herbert Yates, president of Republic, who arrived in England late on Tuesday for a European convention next week-end.

Richard Altschuler, president of Republic International, and in charge of world sales, flew into London on Monday. Asked by the KINE. about the company's wide-screen plans, Mr. Altschuler said that no films were being made for wide screens other than those now generally acceptable. He indicated that this meant the approximate ratio of 1.65:1, as adopted by the CEA.

Mr. Altschuler was asked if Republic was to produce in CinemaScope or use stereophonic sound, to which he replied: "Nothing to indicate that at the present time."

Forty-Five Years

Mr. Yates, who arrived in the "United States," was accompanied by his wife, Vera Ralston, and William Saal, studio executive.

His visit to Britain coincides with his celebration of 45 years in the film industry. The CEA is to make a presentation to him at a reception in the Savoy Hotel, London, on Tuesday, March 9.

On Thursday of this week, delegates from every Republic office in Europe and every UK branch manager converge on London for the conference, which starts on Friday.

The new Wilcox film, "Trouble in the Glen," may be given a sneak preview during the week-end.

Talks with Wilcox

Mr. Yates intends to discuss future Wilcox-Republic production plans during his visit. He intends to hold a press conference on March 8 in association with the showing of "Jubilee Trail."

He leaves for a tour of Europe on March 10.

He returns to London on March 23 and will leave for the States early in April.

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TV Bill's Second Reading in April

The Government intends to have the second reading of its Bill to set up a sponsored TV organisation before Easter. The Bill is now expected to be introduced into the Commons within the next two weeks.

One point being considered is that of providing the Corporation with revenue in addition to that derived from sponsoring organisations. There is a feeling that the Corporation should have some degree of financial independence.

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SNAPE BUYS ANOTHER KINEMA

Snape Cinema Circuit, Manchester, has taken over the Grand, Stockport Road, Levenshulme, a theatre seating about 650 persons. Brian Snape told KINE. it is intended to carry out a scheme of improvements. This brings the number of kinemas in the circuit to fourteen.

Brussels Powers Sit In At a Children's Club

DEFINITION AGREED

REPRESENTATIVES of four European countries held a watching brief at a children's club performance at the Odeon, Swiss Cottage, Saturday morning, February 20. They were delegates from the countries of the Brussels Treaty Organisation, who met in London last week as a working party to discuss ways of stimulating production, distribution and exhibition of children's films.

Delegates listened to a talk by a H. Grafton Hutchinson, joint controller of CMA Children's Club, about the club movement in Britain and also met Miss D. M. Anderson, who is in charge of the ABC Minors' Clubs. The programme they saw, in company with a typical children's audience, consisted of three new productions from the CFF feature, "The Secret Cave," and two shorts, "Mardi and the Monkey" and "A Letter from Wales."

There were 18 delegates in all, representing film industry trade associations, Ministry of Education and Youth Organisations in France, Belgium, the Netherlands and Great Britain.

The delegates reported that the lack of a definition of a children's entertainment film hampered the removal of Customs and other barriers to their international circulation.

The conference agreed the following definition: A children's entertainment film is one that is available for exhibition either on 35mm. or 16mm. and has been certified by the appropriate authority in the country of origin and importation to be intended exclusively for screening at film performances before audiences of children up to the age of 16.

The five countries expressed their desire to co-operate in production matters. They are to share the practical experience gained in this field with other countries in the organisation.

The conference reaffirmed its conviction that films made for children can help young persons to appreciate good kinema and further their knowledge of other countries.

Schlesinger's New Director

Barry Wieland, who has hitherto acted as personal representative to John Schlesinger in London, has now been appointed resident director of the Schlesinger Organisation in the United Kingdom.

Mr. Wieland is also a director of the International Variety and Theatrical Agency, and a number of other companies.

RKO's FOREIGN CHIEF

Walter E. Branson has been appointed foreign manager of RKO. His appointment follows the resignation of Alfred E. Crown, to assume the presidency of Moulin Productions

GATE GETS INTO TOP GEAR

Full Range of Specialised Subjects

THE GATE STUDIOS, headquarters of The Gaumont Specialised Film Unit, is in full swing. Donald Carter, who is in charge of production, reports that in addition to the recently trade shown children's Film Foundations picture, "Clue of the Missing Ape," recent subjects include a number of technical training films for the fighting services, animated filmlets for Theatre Publicity and "Gold Express," the unit's first second feature.

Starring in "Gold Express" is Vernon Gray, the young Canadian actor who played opposite Joan Rice in "A Day to Remember." Shooting has been completed on a strict schedule, allowing for an average shooting time of four minutes a day. Now director S. G. Fergusson has switched to directing a new Admiralty film on the latest anti-submarine weapons.

The animation unit, in addition to diagram work to be incorporated in the training films, is also busy.

NOW SCMA WANTS AN INSTITUTE

And a Superannuation Scheme for Managers

MANAGERS are to discuss two more demands to be made of the Cinematograph Exhibitors' Association now that the new wages agreement is settled. They want the creation of an Institute of Cinema Management, partly financed by exhibitors; and they want a contributory superannuation scheme.

Both matters are to come before the March meeting of the executive of the Society of Cinema Managers' Amalgamated.

Sam Butchart, general secretary, told the KINE. this week that during the negotiations for wage increases the CEA informed the society that if a superannuation scheme is to be accepted, the union should promote exhibitor interest at branch level.

This the union now intends to do. It has already investigated several superannuation schemes. It will now urge its branches to gain the support of local CEA men.

Mr. Butchart said that the creation of an institute is regarded by his members as the next priority. The SCMA president, T. Elliott, who is to stand for re-election at the annual meeting in May, has pledged himself to work for an institute during his years of office.

The institute would be a company limited by guarantee. It would be financed by exhibitor patronage and membership fees payable by managers.

New managers would be set examinations. Experienced managers, on submitting their names to a committee, would be eligible for certain degrees of membership.

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Want to Change Your SCMA Branch?

Although when a manager joins the SCMA he is initially registered as a member of the branch in which his kinema is situated, members are to be given the opportunity of joining other branches.

Forms are being sent to every member this week.

This Could Happen To You!

ROAD SCHEME HITS KINEMA

Birmingham Corporation's plans to construct an inner ring road to relieve traffic in the centre of the city may result in the disappearance of one of its suburban kinemas—the Newtown Palace, Newtown Row, Aston.

The owners were among the objectors at last week's Ministry of Housing and Planning inquiry into Birmingham's 20-year development plan.

The Newtown Palace has a capacity of 1,500 seats, and for some years has been owned by the Kentish family. William Kentish, solicitor, said the Palace was the main asset of the family. They had been told that road-widening would absorb the site and that no assurance for longer than 15 years could be given.

That meant that the property had been converted from a freehold one into a property with a 15 years' lease. They were prevented from selling the kinema at a proper market value.

Stanley Kentish, managing director, said that to rebuild the Palace would cost about £80,000. At present it was paying about £5,000 a year in entertainments tax. Replying to G. A. Thesiger, QC, for the corporation, regarding the future of the kinema in face of TV competition, Mr. Kentish said while business fell off last year, there had been an improvement since December last.

TAKING TIME OUT . . . . AT STOKE

Business Is Bucking Up

(*Says Prendergast*)

So . . .

At the Stoke dance—J. X. Prendergast, E. J. Hinge, and Harry Adley

The Lord Mayor of Stoke, and W. D. Casstles

URGING film exhibitors to be masters of their own houses, J. X. Prendergast referred to new technical developments in the kinema industry, at a dinner in Stoke-on-Trent last Wednesday. It preceded the successful North Staffordshire Kinema Ball.

Mr. Prendergast said that in the new development of CinemaScope, advocated by the Americans. the trade had a problem. " Most people are anxious about Anglo-American relations. I am anxious we shall not be the poor relations," he declared.

" It is the right of exhibitors not to be dictated to about the kind of equipment to be put into their theatres to entertain the public. We have a responsibility to millions of weekly kinemagoers—and our industry is still the highest attended in the country."

Mr. Prendergast went on: " We must insist on our right not to be imposed upon as to the way in which we entertain our public. We must see that no system eliminates British films from our screens."

" We want to see British films and artists succeed on the other side," he said. " They are succeeding slowly. These new developments must also be introduced slowly here.

" Meantime we can entertain equally well with British products such as ' Genevieve ' and the Norman Wisdom film.

" There is a fight going on for power, but nothing, no matter how good, has a place in our affairs unless it is available to everyone."

Mr. Prendergast ended on an optimistic note. " Our business is bucking up," he said.

Film stars Anthony Steel and Joan Collins, representatives of all branches of the industry, and local civic officials were among the 1,000 people who attended the annual dance in aid of the CTBF.

E. J. Hinge and Mrs. Hulme

Miss Babs Turner, Southan Morris, and Harry Adley

" *Kine.*" *photographs by Allen Newton.*

The Lord Provost of Glasgow, Thomas Kerr, Miss Elena Di Rollo, president of the Cinema Club (Glasgow), and the Lady Provost with club secretary William Kempsell, at the 30th Cinema Ball

AT GLASGOW

CINEMA CLUB CLOCKS UP NO. 30

THE 30th Cinema Ball, held in the City Chambers last Friday, by the Cinema Club (Glasgow), attracted 400 guests. The big event was preceded by the club luncheon, held in the Piccadilly Club, at which the guests included Dickie Pearl and Dave Harris (Pearl and Dean) and Jack Henderson (British Lion) and Mrs. Henderson.

In the evening, the Lord Provost of Glasgow, Thomas A. Kerr, and Lady Provost (Mrs. Kerr), along with Miss Elena Di Rollo, received guests in the Satinwood Salon.

After the reception, the Lord Provost entertained a party to supper in his private room; the guests included Miss Di Rollo, Charles Goldsmith, assistant managing director, and Ted Hancock, joint general sales manager of MGM, Mr. Pearl and Mr. Harris, and Mr. Henderson, of British Lion, and Mrs. Henderson.

A feature of the evening was a tombola run by Mrs. George Marks, which realised over £200.

Frank S. Neale, chairman Sheffield CEA and Mrs. Neal, seated with Carl Stack, Warner Bros.; Ralph Bromhead, IFD; W. C. Brindley, Darnall kinema, Sheffield; C. Phœnix, Phœnix Theatre, Sheffield; and Vivian Nelson, Warner Bros., at Sheffield branch's annual dinner and dance

AT SHEFFIELD

Passports to a Good Time

PASSPORTS in French and English issued by the " Secretary of State for Happy Affairs " admitted the 300 revellers to Sheffield CEA's annual dinner and dance at the Royal Victoria Hotel, on Thursday last.

Guests were welcomed by Frank S. Neale, new chairman of the Sheffield branch, and Mrs. Neale, and the committee included Peter Blaskey, who arranged all the hotel accommodation for outside visitors: Arnold R. Favell, secretary; Jack Reiss and S. Kirkham.

The ballroom was transformed [illegible] a bower of flowers, including c[illegible] He blossom, daffodils, tulips, prim[illegible] and violets sent direct from C[illegible]her [illegible]il Garden.

And, as usual, it was a no-spee[illegible] event.

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THE première of Eros's adventure-romance in Technicolor, STAR OF INDIA, at the Gaumont, Haymarket, S.W.1, was an outstanding success. (1) Mrs. Greenspan; Leslie Greenspan, Eros sales manager; Mrs. Norman Hyams and Norman Hyams, Eros director. (2) Kenneth Winckles, joint assistant managing director, Odeon Theatres, with Mrs. Winckles. (3) Binnie Barnes; M. J. Frankovitch; Raymond Stross, producer of the film, and Clare James. (4) Robert S. Baker, of Tempean Films; Helen Morris; Monty Berman, of Tempean Films, and Pamela Hill. (5) John Davis, managing director, JARO, and Dinah Sheridan. (6) Mr. and Mrs. Basil Sydney; W. Boxer, of South Africa; Jill Adams, and Raymond Stross. STAR OF INDIA will have its general release on the Gaumont circuit from March 29.

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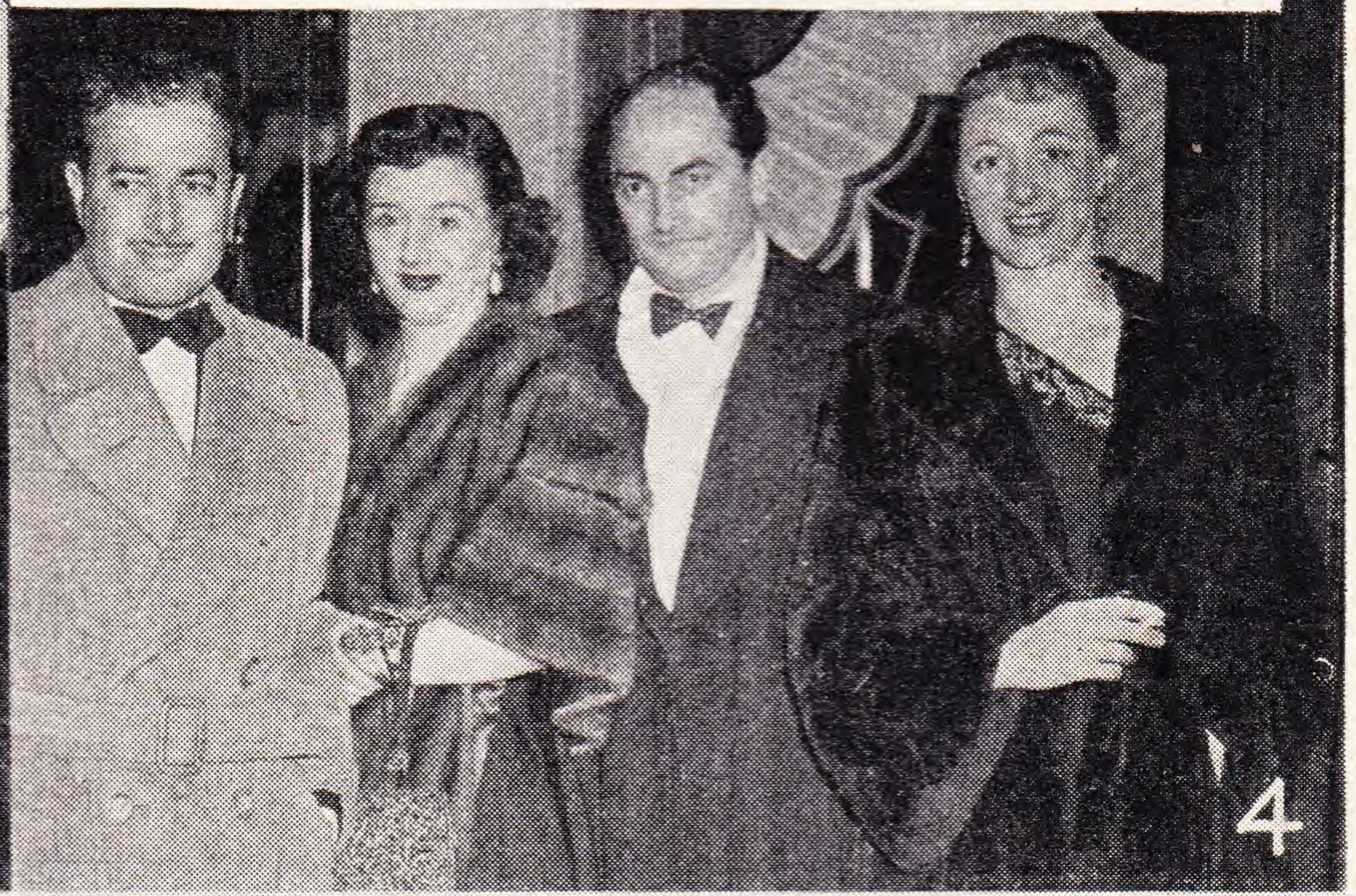
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Your Films by "JOSH" BILLINGS

THERE'S A RUSH TO BORROW STARS

THE phenomenal success of "Trouble In Store" (GFD-British), the initial screen effort of Norman Wisdom, has naturally resulted in a rush to sign up other TV, radio and stage comedians. Eros had already grabbed Frankie Howerd, and his first film, "The Runaway Bus," played the Dominion and the New Victoria concurrently last week, and went over big. Like "Trouble In Store," it has Margaret Rutherford as one of its leading ladies, and shares its programme with a Universal offering. One of the critics complained because "The Runaway Bus" was lower on the bill than its companion picture, "Border River" (GFD), but since Frankie Howerd is, or rather was, an unknown quantity at the kinema box-office, I think his comedy melodrama, good as it is, extremely lucky to come under the wing of "Border River," which, incidentally, is a grand Technicolor western.

SURPRISINGLY enough, little has been heard about AB-Pathé's outstanding British attraction, "The Weak and the Wicked." Why it's been so meagrely publicised I just don't know, for it earned quite a packet during its far from short stay in Leicester Square. Rattling good entertainment, backed by a powerful cast and strong title, "The Weak and the Wicked" is a proposition no live exhibitor can afford to miss. It's quota, too! Last Monday, MGM's Jubilee Festival Week opened at the Empire, and five potential winners, "Kiss Me, Kate," "Executive Suite," "Rhapsody," "Easy To Love" and "Escape from Fort Bravo," are being given preliminary canters.

"YOU Know What Sailors Are" (GFD-British), supported by "Royal New Zealand Journey" (GFD-British), is taking "The Robe"-like money at the Odeon, Leicester Square. If ever a programme was devised for all tastes, this is it. "The 'Maggie'" (GFD-British), the funniest and cleverest Ealing comedy for many a day, usurps "How To Marry a Millionaire" (Twentieth Century-Fox) at the Odeon, Marble Arch. CinemaScope will not, however, be lost to the West End; "Beneath the Twelve-Mile Reef" (Twentieth Century-Fox) takes over at the Carlton on Monday.

IT'LL seem odd for a Twentieth Century-Fox picture to be at the Carlton, but Paramount still has a first-class "shop window" in the Plaza. That sharply contrasted pair, "Cease Fire," a 3-D war film, and "Lost Treasure of the Amazon," a Technicolor jungle melodrama, registered at the Plaza, but now retire in favour of "Hobson's Choice" (British Lion-British). The latest London Films production is great stuff and puts John Mills, who contributes his finest performance to date, and Charles Laughton back in the film firmament. "Calamity Jane" (Warner), a glorious musical "horse opera," leaves the Warner Theatre today, after providing further proof that its star, Doris Day, is still a great favourite with the fans. "Hondo" (Warner) moves in. Superb action fare and a marvellous advertisement for 3-D, the John Wayne super is bound to turn up trumps.

NOTHING can halt "The Moon Is Blue" (United Artists). It's become part of the fixtures at the London Pavilion and continues to draw formidable queues. The "X" certificate may not have done it any good, but it's definitely not caused it any harm. "The Big Heat" (Columbia) is another "X" certificate proposition that's taken London by storm.

"THE Wages of Fear" (Films de France) has, I understand, put the Academy, Oxford Street, recently closed for redecoration, back on the map. As I've already remarked, it thrilled me, and I'm not easily moved. It's a gamble well worth the average exhibitor's consideration. Other "foreigners" deserving mention are "Forbidden Fruit" (Gala), now in its seventh week at the Cameo-Poly, and "Battleship Potemkin" (Gala), about to enter its sixth at the Continentale, Tottenham Court Road. Both have created a large following.

BY the way, "The Glenn Miller Story" (GFD) not only ended with a bang at the Leicester Square Theatre, but also made a flying start at the Metropole, Victoria, and the Odeon, Tottenham Court Road. The entire trade can look upon this musical as a "cert," and it didn't get the "benefit" of a press show. Work that out, my intellectual friends! The Columbia programme, "It Should Happen to You" and "Gun Fury," invaded the Leicester Square Theatre last Thursday, but more about it anon. "Hell Below Zero" (Columbia-British) scored on general release.

"MONEY From Home" (Paramount) has definitely clicked. The critics never seem to care much for Dean Martin and Jerry Lewis, but the fans, free from artistic prejudice, inevitably put the pair at the top of their list of funny men. "The Million Pound Note" (GFD-British) has made a pile, but its earning capacity is by no means exhausted. "Gentlemen Prefer Blondes," the last of Twentieth Century-Fox's "flatties," is proving that the 2-D dies hard. "So Big" (Warner) is, I hear, giving satisfaction, and "All the Brothers Were Valiant" (MGM) has kept well on the right side.

INFORMATION of out-of-town triumphs is not too easy to come by, but, even so, a little bird tells me that "The Kidnappers" (GFD-British) has been unveiled in Scotland with excellent results. "Our Girl Friday" (Renown-British) encountered bad weather this end, but I'm happy to report exceptional returns now.

MORE 'SCOPE PREMIERES

OPENING film for 20th Century-Fox's lease of the Carlton, Haymarket, S.W.1, will be the CinemaScope picture, "Beneath the Twelve-Mile Reef," co-starring Robert Wagner, Terry Moore and Gilbert Roland, which has its première on March 1. Much of the action was photographed at a depth of 20 fathoms beneath the sea.

ALREADY a wonderful success in New York, 20th Century-Fox's CinemaScope film, "King of the Khyber Rifles," opens in England on April 8 at the Odeon, Marble Arch, W.1.

COMPLETING the MGM 30th anniversary film festival at the Empire, Leicester Square, W.C.2, this week, will be the premières of Esther Williams's "water musical," "Easy to Love," on Thursday, February 25, and the American civil war adventure, "Escape From Fort Bravo," starring William Holden, Eleanor Parker and John Forsythe, on Friday, February 26. "Kiss Me Kate," which opened the festival on Monday this week, starts its normal run at the Empire on Saturday, February 27. Highlights from the sound track of this 3-D film will be broadcast for half an hour in the BBC light programme on Sunday, March 7.

GFD's Norman Wisdom comedy, "Trouble In Store," broke house records for six days out of seven at the New Empire, Staines. D. Rafer, managing director of Middlesex Cinemas, said "takings have never been anywhere in the region which we experienced."

NOT SINCE "Scarlet Street," which played the Leicester Square Theatre, WC2, in 1946, has any Universal - International picture exceeded the figures set up in the three weeks run of "The Glenn Miller Story." The picture, which opened in freezing weather, has melted all previous records.

The Odeon, Bournemouth, the first out-of-town situation to play "The Glenn Miller Story," had one of the greatest out-of-season week's business in its history. The picture begins its London general release on March 1.

REPUBLIC'S "Jubilee Trail," from Gwen Bristow's best-seller, photographed in Trucolor, will have its London opening on March 14, and general release follows on March 22. The stars are Vera Ralston, Joan Leslie, Forrest Tucker and John Russell.

QUEUEING for all seats has been a regular feature since the Eros comedy, "The Runaway Bus," opened concurrent pre-release engagements at the Dominion, Tottenham Court Road, and New Victoria, S.W.1. The film went on general release on the GB circuit on Monday.

ANGLO AMALGAMATED'S Scotland Yard action thriller series of three-reelers is extremely popular in the West End. The fourth in the series, "The Blazing Caravan," is now in its sixth week at the London Pavilion, Piccadilly Circus, W.1, while the next, "The Dark Stairway," opens at the Warner, Leicester Square, W.C.2, on February 25, and number six, "The Silent Witness," goes to the Plaza, Regent Street, W.1, on April 8.

REGENT'S French film, "Lovers at Midnight," will start its London run at Studio One, Oxford Street, W., on March 5, for an indefinite period. It is a "fantasy of realism" that co-stars Dany Robin and Jean Marais.

"HONDO," John Wayne adventure-drama from Warner Bros., will

Continued on page 12

THE COMEDY SMASH HIT
FOR 1954!
FRANKIE HOWERD
Margaret Rutherford · Petula Clark
The RUNAWAY BUS
YOUR EXHIBITOR FRIENDS WILL
CONFIRM ITS SUCCESS
EROS

YOUR FILMS—contd.

be available to exhibitors in either 2- or 3-dimensions. In WarnerColor, it will have ABC release, starting North and West London on April 5.

This new booking policy means that "Hondo" will get a complete circuit release, showing in 3-D where the theatre is equipped for the new dimension and flat where the necessary equipment has not yet been installed.

STARTING on March 29, the Cameo, Charing Cross Road, W.C.2, will hold another season of UPA Technicolor cartoons released through Columbia. The programme will include five cartoons featuring "Mr. Magoo," as well as "A Unicorn in the Garden," a modern fable based on James Thurber's story; "Little Boy Blew"; and "Gerald McBoing Boing's Symphony."

"FRONT PAGE STORY," Jack Hawkins starring picture, was generally released this week by British Lion. It is now drawing steady patronage at Studio One, Oxford Street, W.1.

"SHANE," the George Stevens production for Paramount, has smashed all box-office records for the past 16 years at the New Electric, Dublin, according to Peter Farrell, of Capitol and Allied Theatres. The film is coming back soon for a return date at the New Electric. Peter Farrell also says that William Wyler's "Roman Holiday," on its second weekend at the Capitol, Dublin, beat the tremendous first weekend take for this Paramount picture.

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Herbert Morrison Guest at Variety

Variety Club's guest of honour at the Savoy Hotel luncheon on Thursday, March 4, is to be Herbert Morrison, MP, deputy leader of the Parliamentary Labour Party.

Chief barker James Carreras is presiding at the luncheon, and James Wilson, managing director of Regent Films, is "king for the day."

REPUBLIC'S 15,000,000 DOLLARS ANNIVERSARY PROGRAMME

A 15,000,000 dollars programme of films, several of which are in colour, is being released by Republic to coincide with the celebration of the 45th year in show business of the company's president, Herbert J. Yates, who arrived in England this week with his wife, star Vera Ralston, to attend the première of "Jubilee Trail."

"Jubilee Trail" is a film version of the best-selling novel by Gwen Bristow. Vera Ralston stars in this spectacular Trucolor production—the most ambitious Republic has ever produced, and which has just had a fine send-off in the United States, and is now breaking box-office records.

Republic has now the biggest line-up of completed pictures in its history. As well as "Jubilee Trail" it includes: "Johnny Guitar," marking Joan Crawford's debut at Republic, and her first "western" role: "Make Haste to Live," in which Dorothy McGuire stars; "Shanghai Story," featuring Ruth Roman and Edmond O'Brien, in a thriller behind the "bamboo curtain"; "Trouble in the Glen," comedy set in Scotland which Herbert Wilcox produced with Margaret Lockwood, Orson Welles, Forrest Tucker, Victor McLaglen and John McCallum; "The Fortune Hunter," starring John Derek and Joan Evans; "The Mighty Melvin," a "different" kind of comedy with Mickey Rooney; "Hell's Half Acre," set in Hawaii; "Tobor," a thriller on the popular science-fiction theme; and "Geraldine."

These pictures represent a financial outlay of 15,000,000 dollars, in confirmation of Herbert J. Yates's firm faith in the future of the motion picture industry.

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"The Moon is Blue" Breaks Records

More than 150,000 paid admissions was the record set up by UA's "The Moon is Blue" by the end of the sixth week of its current run at the London Pavilion, Piccadilly Circus, W1. The picture is being held over for a seventh week.

Something for All from Eros

VARIETY of entertainment is reported by the "Star Group" of features that is being offered by Eros, including nine quota subjects.

The British pictures are "Star of India" (U), a Raymond Stross production, starring Cornel Wilde, Jean Wallace and Herbert Lom; "River Beat" (U), which has Phyllis Kirk and John Bentley as stars; "The Runaway Bus" (U), the Frankie Howerd comedy, in which he appears with Margaret Rutherford and Petula Clark; Daniel M. Angel's prisoner of war thriller, "Albert RN" (U), with Anthony Steel, Jack Warner, Robert Beatty and William Sylvester; "Escape by Night" (A), which stars Bonar Colleano, Andrew Ray, Sydney James and Ted Ray; "The Limping Man" (A), featuring Lloyd Bridges, Moira Lister and Helene Cordet; the thriller, "Park Plaza 605" (U), with Tom Conway, Eva Bartok and Joy Shelton; and the reissued comedy, "Mr. Drake's Duck," which stars Douglas Fairbanks, jun., and Yolande Donlan.

American pictures include three former MGM offerings: "They Gave Him a Gun" (Spencer Tracy and Franchot Tone); "The Last Gangster" (James Stewart and Edward G. Robinson); and "Little Nelly Kelly" (Judy Garland and George Murphy); as well as four other features: "Ruggles of Red Gap" (Charles Laughton and Charlie Ruggles); "Rangers of Texas" (Fred MacMurray, Jean Parker and Jack Oakie); "Mutiny on the Blackhawk" (Richard Arlen and Andy Devine); and David Selznick's Technicolor "Duel in the Sun" (Gregory Peck, Jennifer Jones and Joseph Cotten).

Silence Helps Sound at Paramount

IN shooting "Rear Window" at Paramount, Alfred Hitchcock, who produced and directed the film, shot the picture by two methods, sound and silent.

The stars, James Stewart, Grace Kelly and Wendell Corey, in addition to featured players Raymond Burr and Thelma Ritter, were given dialogue. The remainder of the cast, photographed as they appear at their windows and in their Greenwich Village apartments on the huge set, did their rôles completely in pantomime, and were directed by Hitchcock by means of short-wave radio. Background sounds and noises, as well as the Franz Waxman music score, will be heard during the pantomimic scenes.

Grace Kelly has been signed to star opposite Bing Crosby and William Holden in the William Perlberg and George Seaton production of the hit play, "The Country Girl," which is to be made for Paramount.

20th-Fox's Next in 'Scope

Director Jean Negulesco and star Clifton Webb have started on 20th Century-Fox's new CinemaScope picture, "A Woman's World." Produced by Charles Brackett, the Technicolor film will mark the second association of Webb with Negulesco, following "Three Coins in the Fountain," recently made in CinemaScope.

Renown Comedy in U.S

The George Minter-Noel Langley British comedy, "Our Girl Friday," starring Joan Collins, Kenneth More, George Cole, and Robertson Hare, was enthusiastically received by a tough, mid-town New York audience when it was sneak-previewed at the Beacon, Broadway.

The film, now on release in this country on the Gaumont circuit, "had New Yorkers doubled up in the aisles with laughter," reports Richard Gordon, chief of Renown Pictures' New York office.

20th-FOX CINEMASCOPE TRADE DATE

TWENTIETH CENTURY-FOX has arranged a trade show of the third CinemaScope picture, "Beneath the Twelve-Mile Reef," which will open the company's lease of the Carlton, Haymarket, S.W.1, with a première on March 1.

Because the Carlton will be closed on February 26 for adjustments, the trade show will take place at the Odeon, Leicester Square, W.C.2, at 10.15 a.m. on Thursday, February 25. Two CinemaScope shorts will also be screened, "Vesuvius Express" (already trade shown) and "Polovetzian Dance," from Borodin's Prince Igor, played by the 20th Century-Fox orchestra and sung by a mixed choir. "Beneath the Twelve-Mile Reef" co-stars Robert Wagner, Terry Moore, and Gilbert Roland, and takes the audience under the sea.

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[illegible]sanova's Big Night"

[illegible]nova's Big Night," to be ha[illegible]hown by Paramount at the R[illegible]Piccadilly Circus, W.1, on a[illegible]February 26, at 10.30 a.m., is [illegible]od comedy co-starring Bob [illegible]pe and Joan Fontaine. It is one [illegible]f the most lavish productions ever made at Paramount, and is in Technicolor and Paramount's wide-screen process.

Provincial trade shows of Paramount's "Red Garters," starring Rosemary Clooney, Jack Carson and Guy Mitchell, have been fixed as follows:— Gaumont, Manchester, Tuesday, March 2, 10.45 a.m.; Gaumont, Liverpool, Wednesday, March 3, 10.30 a.m.; Gaumont, Newcastle, Tuesday, March 9, 10.30 a.m.; Gaumont, Glasgow, Thursday, March 11, 10.30 a.m.; Empire, Cardiff, Friday, March 5, 10.30 a.m.; Scala, Leeds, Tuesday, March 9, 10.30 a.m.; West End, Birmingham, Thursday, March 4, 10.30 a.m.

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Ben Travers Farce

Stanley Holloway, Kay Kendall and Brian Reece form the comedy trio in "Fast and Loose," which GFD will trade show at the Odeon, Leicester Square, W.C.2, on Friday, February 26, at 10.30 a.m. It is a Ben Travers comedy.

"Ride Clear of Diablo," a Universal-International Technicolor Western starring Audie Murphy and Dan Duryea, was trade shown by GFD on Wednesday, February 24, at 10.30 a.m. in the GB Theatre, 1, Wardour Street, W.1.

Lloyd Bridges meets Maureen Swanson, who is starring with him in Hammer Films' picture THIRD PARTY RISK, at the reception held for him. In the picture are Jimmy Sangster, production manager; Maureen Swanson, Michael Carreras producer; and Lloyd Bridges

Warner's Ready for "Stackweeks"

NOW that the first " Stackweek " is approaching, Warner salesmen are going all out to secure a record number of contracts for the two weeks commencing May 2 and 9.

" Stackweeks " were first inaugurated in 1951 as a tribute to general sales manager Carl Stack, but this year branch managers and salesmen are redoubling their efforts in a special " Coming-of-Age " drive which celebrates Mr. Stack's 21 years with the company.

They are helped by the line-up of Warner product for 1954 release, which includes such box-office product as " Hondo," John Wayne adventure drama in WarnerColor, available in 3-D and 2-D; Doris Day's Technicolor musical, " Calamity Jane ": " Three Sailors and a Girl," musical in Technicolor, starring Jane Powell, Gordon MacRae and Gene Nelson; Jane Wyman in " So Big," screen adaptation of the Edna Ferber classic; " The Eddie Cantor Story," in Technicolor, and with Keefe Brasselle in the rôle of the well-known entertainer; Gary Cooper and Barbara Stanwyck in " Blowing Wild," a Mexican oil-field drama with a theme song sung by Frankie Laine; " Abbott and Costello Meet Captain Kidd," in SupercineColor; Kathryn Grayson in " The Grace Moore Story," in Technicolor; " South Sea Woman," adventure drama starring Burt Lancaster and Virginia Mayo; and Guy Madison in " The Charge at Feather River," in 3-D and WarnerColor.

TAB HUNTER SIGNED

Tab Hunter has been signed by Warner Bros. to play the part of Danny Forrester, romantic hero of " Battle Cry," the CinemaScope production about the U.S Marines, based on the best-selling novel by Leon Uris.

Hunter joins Aldo Ray and James Whitmore in the growing cast of " Battle Cry," which will be in WarnerColor, with Raoul Walsh directing.

Dolores Dorn, new Warner Bros. contract player, has been cast in " Lucky Me," the studio's CinemaScope film in WarnerColor, starring Doris Day, Robert Cummings and Phil Silvers. Jack Donohue is directing " Lucky Me " and Henry Blanke is producing this WarnerColor musical.

Press Officer Appointed

Arthur S. Abeles, jun., has appointed Donald Murrey as press officer in the publicity department of Warner Bros. He will work under Jack Francis, publicity director.

Donald Murrey has had many years of experience and has worked on all three sides of the industry—distribution, production and exhibition—and for the past five years held a position in the publicity department of CMA.

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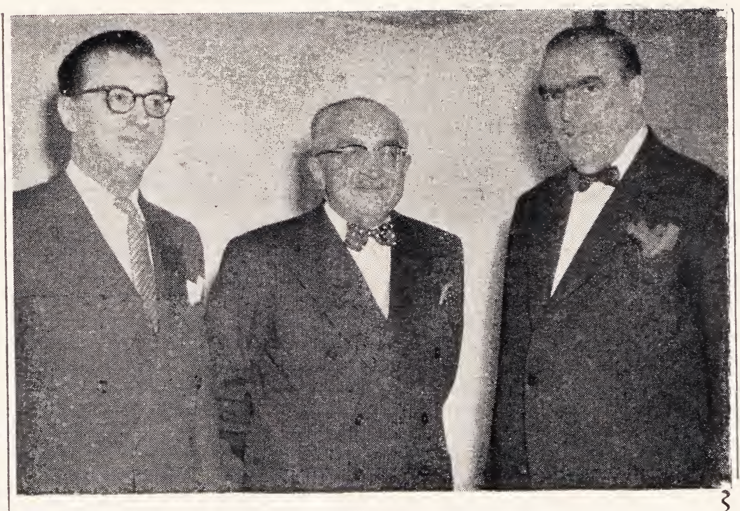
Alfred Andrews Better

Alfred E. Andrews, of Monarch, is now recovering from a severe bout of illness which has necessitated his absence from business for the past three weeks. He hopes to return to the office soon.



MGM's 30th anniversary world-wide film festival preview of KISS ME KATE, at the Empire, Leicester Square, W.C.2, was followed by a luncheon attended by over 100 editors and critics. In the picture are Charles Goldsmith, assistant managing director, MGM; Sam Eckman, jun., chairman and managing director, MGM; and R. H. "Josh" Billings, review editor, "Kine. Weekly"

Columbia Plans Big Musical

MELVILLE SHAVELSON and Jack Rose are working on the screenplay of Columbia's version of the Rodgers and Hart musical hit, " Pal Joey." Fred Kohlmar will produce " Pal Joey," which has a tentative summer starting date.

Lewis Seiler is to direct Bryan Foy's first production at Columbia, tentatively called " Those Reported Missing." He will work with Edwin Blum on the screenplay of the Jack de Witt original about a group of men and their struggle for life. Shooting starts about the middle of February.

Underwater photography will supply more than half of the science-fiction yarn, " Monster of the Deep," which Sam Katzman will produce in Technicolor in November. Steve Fisher is writing the script, and Katzman sent a special camera crew to Tarpon Springs, Florida, this month to begin a series of extensive underwater camera tests.

Successes Abroad

Columbia's Warwick Films production, " The Red Beret," in Technicolor created a sensation when it opened at the State and Capitol, Manila. For both houses on the opening day it was standing room only from eight o'clock in the morning until the kinema closed at night.

Now Warwick is to star Richard Widmark in " Prize of Gold," to be made this year in England and Germany. It will be in CinemaScope and Technicolor.

" From Here To Eternity " has scored a triumph in two contrasting cities at opposite sides of the globe, Copenhagen and Singapore. In Copenhagen, at the Palladium, it established an all-time record, while at the Capitol, Singapore, all seats were sold for days before the première and capacity business continued during the run.

UNESCO Film on TV

" World Without End," International Realist film, made for UNESCO by Basil Wright and Paul Rotha, in Siam and Mexico, and first televised by the BBC last August, is to have a repeat showing on Friday, February 26. There are already French and Spanish versions and further foreign language versions are being planned. Arrangements are in hand for television and non-theatrical distribution in the U.S.

MONARCH OFFERS VARIED SEXTET

MONARCH has five features ready for trade showing and a sixth is to be completed soon. Three are British and three American. Two further British pictures are to go into production on March 8: " Checkmate " and " Second Fiddle."

The three British films for trade show are: " Dangerous Cargo," an ACT thriller, with Jack Watling, Susan Stephen and Karel Stepanek starred. A second ACT production, the drama, " Burnt Evidence," starring Jane Hylton, Duncan Lamont and Donald Gray; and Charles Deane's first production for Monarch, " Devil's Point," in which London's docks play an important part. The cast is headed by Richard Arlen, Greta Gynt, Donald Houston and Mary Germaine.

Leading the American features is " Man of Conflict," a drama of conflict between father and son. Edward Arnold stars with John Agar and Susan Morrow.

Pamela Mason and her daughter, Portland, are the leading players in " The Child," produced and directed by James Mason. It is about the maternal love of a woman for a little girl who strays away from home.

Monarch has prepared a streamlined version of " A Scandal in Paris," starring George Sanders and Signe Hasso. This re-edited version has been reduced from 8,988 ft. to just over 6,000 ft.

RKO-Radio's John Payne-Lizbeth Scott co-starring outdoor drama in colour, " Desperate Men," has been renamed " Four Desperate Men."

The Universal-International Technicolor film, " The Glenn Miller Story," is now showing in the *Queen Mary.*

MGM Goes In for History

TWO historical stories, "The King's Thief " and " Dianne de Poytiers," have been added to MGM's 1954-55 production schedule for Edwin H. Knopf to produce.

" Dianne de Poytiers " is John Erskine's story of a woman who ruled the heart of Henry II, and therefore France. Christopher Isherwood is writing the screenplay. " The King's Thief," set against the background of England during the reign of Charles II, is from an original screen story by Robert Hardy Andrews, with Christopher Knopf doing the screenplay.

Edmund Purdom is the star of " The King's Thief," to follow his starring rôle in " Athena," with Jane Powell, Janet Leigh and Debbie Reynolds. He has also been signed to star with Ava Gardner in " The Prodigal," which is to be in CinemaScope.

Star, producer and screenplay writer of " Lilli," Leslie Caron, Edwin Knopf and Helen Deutsch, are to be reunited for " The Glass Slipper," the story of Cinderella, which will also introduce Taina Elg, Finnish ballerina.

Walter Pidgeon has been given one of the top rôles, that of Elizabeth Taylor's father, in an adaptation of the F. Scott Fitzgerald novel, " Babylon Revisited." Production is due to start in April, in Paris and the surrounding countryside, and producer Jack Cummings and Richard Brooks, who will both write the screenplay and direct the picture, have gone to Paris to select locations.

An expert on location-filming in remote places, Andrew Marton is to direct the Stewart Granger-Grace Kelly starring film, " Green Fire," to be made in colour in Columbia, South America.

The " Barn Raising " sequence for MGM's CinemaScope musical, " Seven Brides for Seven Brothers," is the studio's most ambitious musical number since the ballet sequence for " An American in Paris."

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SERIAL HELPS U A BIOGRAPHY

United Artists' biography of the former heavyweight champion of the world, Joe Louis, " The Joe Louis Story," is being serialised in the " Sunday Chronicle." The serialisation, to run for six weeks, started on Sunday, February 14.

Another excellent boost for the film is the news that Joe Louis himself is coming to London to star in a play.

Minister Sees AB-Pathe Royal Tour Films

The Secretary of State for Commonwealth Relations, Lord Swinton, a[illegible] senior members of his staff, atte[illegible] to be special showing of AB-Pathe[illegible] Royal Tour " series of colou[illegible] Pathe House, Oxford Street.[illegible] week. [illegible] He

They were welcomed by [illegible] Warter, chairman of A[illegible] British Picture Corporation, [illegible] Howard Thomas, AB-Pathe produ[illegible] in-chief.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-office Angle.
Alaska Seas ... ... (Paramount)—U.S.	**77 min. (U)**	Robert Ryan, ... Jan Sterling, Brian Keith.	Hard-boiled triangle melodrama, unfolded in the icy Northern salmon fishing belt. Plot familiar, but acting robust and thrills spectacular.	**Reliable popular programmer (CC).**
Bomba and the Safari Drums. (AB-Pathe)—U.S.	**68 min. (U)**	Johnny Sheffield, ... Douglas Kennedy, Barbara Bestar.	Highly-coloured adventure melodrama. Star in good form, thrills realistic, satirical asides effective.	**Good proprietary double bill (CC).**
†Gun Fury ... ... (Columbia)—U.S.	**81 min. (U)**	Rock Hudson, ... Donna Reed, Phil Carey.	Gripping Technicolor "horse opera." It's in at the kill of a desperate outlaw gang and abounds with hair-raising thrills. Acting powerful, staging authentic.	**Outstanding alfresco thick ear (C).**
Hell's Half Acre ... (Republic)—U.S.	**83 min. (A)**	Wendell Corey, ... Evelyn Keyes, Elsa Lanchester.	Bizarre crime melodrama, staged in Honolulu, hingeing on the checkered marital life of a slick guy. Characterisation impressive; thrills artfully punctuated with popular sentiment.	**Good general programmer (NC).**
Homesteaders, The ... (AB-Pathe)—U.S.	**61 min. (U)**	Wild Bill Elliott, ... Robert Lowery, Emmet Lynn.	Pocket "horse opera" telling of dirty work during the trek of a dynamite-laden wagon train. Interplay of character keen and atmosphere wholesome.	**Acceptable western second (CC).**
*** 'Maggie,' The ... ... (GFD)—British.**	**92 min. (U)**	Paul Douglas, ... Alex Mackenzie, Hubert Gregg.	Forthright and engaging maritime comedy, set in Scottish waters. Story of rough-and-tumble between hustling American business man and skipper of down-at-keel craft. Rugged and witty, characterisation first class and direction resourceful.	**Excellent British booking (CC).**
Manon des Sources ... (French)—Br. Lion.	**144 min. (U)**	Jacqueline Pagnol ...	Lengthy, but interesting, story of a girl who successfully seeks revenge on the villagers who have persecuted her family. Strong human interest.	**First-rate fare for specialised audiences (C).**
Monte Carlo Baby ... (GFD)—French	**79 min. (U)**	Audrey Hepburn, Jules Munshin, Ray Ventura and his orchestra.	Frivolous and frothy screen farce, actually staged on the Riviera, telling of the commotion caused in jazz circles by a misplaced baby. Audrey Hepburn and Ray Ventura's band wasted.	**Doubtful star second (C).**
Pals of the Golden West... (Republic)—U.S.	**64 min. (U)**	Roy Rogers, ... Dale Evans, Estelita Rodriguez.	Fast-moving Roy Rogers "outdoors" about a Government official's battle with a rustling ring. Players versatile, intermittent tunes pleasing, climax rugged.	**Reliable Rogers (CC).**
†Red Garters ... ... (Paramount)—U.S.	**90 min. (U)**	Rosemary Clooney, Jack Carson, Guy Mitchell.	Giddy "guys and dolls" Technicolor outdoor musical and parody on conventional "horse opera." Cast attractive and versatile, gags neat, tunes ear-tickling and beauty chorus ravishing.	**Excellent light booking and big potential box-office turn-up (CC).**
Slade ... ... (AB-Pathe)—U.S.	**85 min. (A)**	Mark Stevens, ... Dorothy Malone, Barton MacLane.	Blood-splattered period outdoor melodrama, based on the sensational career of a notorious gunman. Acting rugged and atmosphere convincing.	**Mainly for those with stout hearts and stouter stomachs (NC).**
†Storm Over Africa ... (AB-Pathe)—U.S.	**74 min. (U)**	Louis Hayward, ... Veronica Hurst, Michael Pate.	Stout fella Cinecolor adventure melodrama concerning a young lieutenant who finds romance while on a secret mission during the war. Acting hearty, and sentiment and thrills engaging.	**Very good double bill (CC).**
Trail Blazers, The ... (AB-Pathe)—U.S.	**52 min. (U)**	Alan Hale, jun., ... Richard Tyler, Henry Blair.	Nutshell adventure comedy melodrama, describing the rehabilitation of a truculent youngster. Juvenile cast eager and atmosphere bracing.	**Acceptable family hall and satchel club second (CC).**
†Volga-Don Canal ... (Gala)—Russian	**85 min. (—)**	———	Lengthy, but interesting colour documentary dealing with the Volga-Don canal.	**Booking for specialised audiences only (CC).**

(CC) EXCELLENT FOR CHILDREN. (C) SUITABLE FOR CHILDREN. (NC) NOT FOR CHILDREN.
* BRITISH QUOTA PICTURE. † IN COLOUR.

Reviews for Showmen: *Edited by Josh Billings*

THE 'MAGGIE'

General FD. British (U). Featuring Paul Douglas, Alex Mackenzie and Hubert Gregg. [illegible]luced by Michael Truman. Directed by [illegible]ander Mackendrick. Screenplay by William [illegible] Director of photography, Gordon Dines. [illegible]l director, Dock Mathieson. 8,330 feet. Released, March 22.

[illegible]THRIGHT and engaging maritime comedy, [illegible]set in Scottish waters. Vintage Ealing, it [illegible]ughingly illustrates a madcap, yet psychologi[illegible]ally sound, battle of wits between a hustling American business man and the dour, easy-going skipper of a down-at-keel cargo boat. The character drawing and direction are really first class and, together with flawless atmosphere, ram the film's point well and truly home. There is, admittedly, no romantic interest, but the old salt's love for his ageing craft provides ample and appropriate sentiment. Perfectly balanced, it's a little gem of its kind. Excellent British booking.

Story.—Calvin B. Marshall, a high-pressure Yankee tycoon, wants to ship valuable material from Glasgow to a Western island. Mr. Pusey, Marshall's pompous and fussy secretary, entrusts the goods by mistake to MacTaggart, captain of the "Maggie," an old puffer. When Marshall hears, he instructs Pusey to order MacTaggart to return, but the mate and the cabin boy get Pusey arrested for poaching. Marshall then boards the "Maggie," but one mishap follows another without unduly worrying or hurrying MacTaggart, who seizes every chance to land and visit the "local." Marshall slowly realises that life on the ocean waves suits his health and finally he jettisons the cargo, which, by the way, is uninsured, rather than allow the "Maggie" to drift on to the rocks.

Production.—The picture, semi-regional comedy, comes roughly in the same category as "Whisky Galore," but is richer in humour and much broader in its appeal. Its types, too, are more clearly defined and convincing. Alex Mackenzie, for instance, portrays the obstinate, shrewd, unexcitable Scot to a "T" as MacTaggart, Paul Douglas scores in contrast as the go-ahead Yank Marshall, Hubert Gregg is immense as the precious Pusey, and Tommy Kearins makes a triumphant debut as the mischievous and frank cabin boy. The tale steadily cruises against impressive backgrounds, and times its salient situations perfectly. The scenes in which Pusey is chased by gamekeepers, and MacTaggart, fearing that his craft is doomed, shows emotion for the first time, are slapstick and sentiment at their best. The dialogue rings true and, more important, is delivered with a realistic brogue.

Points of Appeal.—Unusual, funny and moving story, clever treatment, resourceful and talented players and colourful and impeccable staging.

RED GARTERS

Paramount. American (U). Photographed in Technicolor. Directed by George Marshall. Featuring Rosemary Clooney, Jack Carson and Guy Mitchell. 8,150 feet. Released, May 3.

GIDDY "guys and dolls" Technicolor outdoor comedy musical. Unique and consistently funny, it not only brilliantly satirises the cliché-ridden orthodox "horse opera," but also adorns the parody with a number of ear-tickling tunes. Rosemary Clooney displays immense verve in the lead, Guy Mitchell, another first-rate singer, Jack Carson and the rest of the versatile players also thoroughly enter into the high spirits of the hooting-tooting extravaganza. Excellent light booking and big potential box-office turn-up.

Story.—Reb Randall makes for Paradise Lost, a tough centre, to avenge the murder of his bandit brother, Robin. He meets Susana and the pair immediately fall for each other, but Jason Carberry, Susana's aggressive guardian, does not approve of the match. Calaveras Kate, dazzling entertainer at the local saloon, worships Jason, but supports the love birds. Judge Winthrop, a stuffed shirt Bostonian, arrives to investigate lawlessness and is accompanied by his frigid niece, Sheila. Rafael, a bold cowpoke, takes to Sheila and determines to thaw her. The code of the West demands that Reb and Rafael, suspected of shooting Robin, get to grips, but in the shenanigans that follow the real killer is unmasked and the couples paired off, without the spilling of blood.

Production.—The film, an entirely new type of burlesque, has the look of the photographed version of a mammoth stage musical, but is so skilfully handled that, paradoxically enough, its theatrical atmosphere subtly heightens its humour and sharpens its point. Rosemary Clooney, star of the "The Stars Are Singing," has made immense strides since her initial appearance and acts and sings with compelling confidence as Calaveras Kate. Guy Mitchell warbles effectively and is appropriately gauche, as Reb, and Jack Carson makes the most of his chances as Jason. The supporting cast is no less amusing. There is a brisk succession of riotous saloon sequences, featuring a band of ravishing chorines, clad in tights and wearing garters, and they provide essential decoration. The songs, needless to say, have already joined the hit parade.

Points of Appeal.—Good, clean snappy fun, engaging highlights, girls, tunes and Technicolor.

HELL'S HALF ACRE

Republic. American (A). Directed by John H. Auer. Featuring Wendell Corey, Evelyn Keyes and Elsa Lanchester. 7,507 feet. Released, March 22.

BIZARRE crime melodrama, set in colourful Honolulu. It's about the attempts of a smooth customer to obliterate his questionable past, and the efforts of his abandoned wife to trace him for the sake of their child, and finally reaches a satisfactory, and salutary, conclusion. Practically all its American and native characters are shady and indulge in wholesale double-crossing, but exotic backgrounds, to say nothing of resourceful direction, artfully cushion its rough stuff, and establish both feminine and popular appeal. Good general "programmer."

Story.—Chet Chester, a man of ill-gotten means, hopes to start afresh in Hawaii, but a blackmailing associate intervenes. Sally Lee, Chet's Chinese girl friend, shoots the extortioner, but Chet confesses to the crime. He is gaoled, but escapes and Roger Kong, another crook seeking Chet's money, murders Sally. Meanwhile, Dona Williams, an American girl, finds out that Chet is Randy Williams, her husband. Roger Kong kidnaps Dona, and finally Chet sacrifices his life to liquidate Kong.

Production.—The picture's many threads get into a bit of a knot during the early stages, but the disentangling, although on the slow side, is always intriguing and frequently exciting. Evelyn Keyes acts with conviction and steadily creates human interest as the courageous Dona, Wendell Corey puts up a good show as the wayward, yet manly, Chet, Philip Ahn registers as the evil Kong, and Elsa Lanchester furnishes adequate light relief as a talkative taxi driver. A haunting signature tune subtly underlines salient situations.

Points of Appeal.—Unusual story, arresting highlights, good characterisation, obvious woman's angle and powerful title.

STORM OVER AFRICA

AB-Pathe. American (U). Photographed in Cinecolor. Directed by Lesley Selander. Featuring Louis Hayward, Veronica Hurst and Michael Pate. 6,781 feet.

STOUT fella adventure melodrama, billeted in East Africa during the 1914-18 war and finely photographed in Cinecolor. It concerns a dashing officer who finds romance while scouring the jungle to retrieve vital weapons. A partly British cast, plus exciting animal and native highlights, establishes correct and intriguing atmosphere. Classy "Boys' Own Paper," it should have no difficulty in thrilling the masses and family. Very good "double bill."

Story.—In August, 1914, a shipment of Vickers machine guns, intended for the British Forces in East Africa, is snatched from a gunboat anchored in Mombasa harbour. James Denham, a young lieutenant, is immediately ordered to trace the loot. With the help of Corporal John, of the Royal African Rifles, Denham poses as a hunter and discovers that the guns are in the possession of Bill Cunningham, a trader in the pay of the enemy. Unaware that her father is suspect, Jennifer, Cunningham's pretty daughter, throws in her lot with Denham. Cunningham rallies hostile blacks, but in the end he is devoured by a crocodile, the arms are recovered and wedding bells ring for Denham and Jennifer.

Production.—Here is a film that, although made in Hollywood, has many of the virtues and gimmicks of the best British production. Its story is wholesome, the Royal African Rifles look the real thing and the leading characters are mostly English. Louis Hayward manages to wear an agreeable smile while displaying a stiff upper lip as Denham, Veronica Hurst makes a dignified, hard-to-get Jennifer, and Michael Pate is sinister in an awfully decent way as Cunningham. The skirmishes are conducted with like decorum, and the villain comes to a fitting end without crocodile tears being shed. Moreover, the Union Jack flaps discreetly throughout the entire proceedings. Definitely a good show, sir!

Points of Appeal.—Forthright yarn, nostalgic and exciting action, pukka characterisation, glorious Cinecolor and "U" certificate.

SLADE

AB-Pathe. American (A). Directed by Harold Schuster. Featuring Mark Stevens, Dorothy Malone and Barton MacLane. 7,779 feet. Released April 12.

BLOOD-SPLATTERED period "outdoors," based on the sensational career of a notorious gunman who was fated to live and perish by the "gat." It has occasional moments of tender sentiment, but most of its by-no-means inconsiderable footage is occupied with slaughter. Its stark virility and complete candour should delight and thrill the purists, but the average action fan, let alone woman, may find the grisly profile a little hard to take. Mainly for those with stout hearts and stouter stomachs.

Story.—Jack Slade, a boy of 13, accidentally kills a man while protecting a pal. Shortly afterwards, Slade sees his father shot dead during a hold-up. Tom Carter, an old coach driver, gives Slade a home, and when he matures Slade is put in charge of a stage line. He marries Virginia Dale, a comely and understanding young woman, but while engaged in fights with desperadoes accidentally liquidates Tom. He takes to drink, becomes completely inhibited, shoots indiscriminately and is finally bowled over while on the run.

Production.—The picture suggests, with some authority, that the "hero" is more sinned against than sinning, but its yarn would have been even more persuasive and convincing if Mark Stevens, cast as Slade, had impressed physically. He acts the part, but does not quite succeed in looking it. His performance is not, however, without merit. Dorothy Malone strikes a vital note of humanity as Virginia, and Barton MacLane scores as the leader of the other toughs. There are no false heroics, and by the time the film ends it leaves no doubt that violence, whether used by the law or the lawless, never pays.

Points of Appeal.—Factual, hair-raising tale, powerful acting and unvarnished presentation.

ALASKA SEAS

Paramount. American (U). Directed by Jerry Hopper. Featuring Robert Ryan, Jan Sterling and Brian Keith. 6,929 feet.

HARD-BOILED romantic melodrama, unfolded in the icy northern salmon fishing belt. Its story, which has a triangle base, is very transparent, but lusty stellar portrayals, a number of spectacular fights and vivid sea sequences promote adequate surface interest and thrills. Husky and actionful, it's definitely the masses' and youngsters' cup of tea. Reliable popular "programmer."

Story.—Jim Kimmerley, bold boss of a co-operative salmon fishing and canning business, continually covers up for his irresponsible pal, Matt Kelly, who fails to show the slightest gratitude. Desperately short of cash, Matt joins Verne Williams, leader of a bunch of poachers, and raids the combine's preserves. Williams and his men fire the cannery and, during a battle with the pirates, Jim wounds Matt. Later, Matt tries to persuade Nicky, Jim's girl, to go away with him, but she refuses. Finally, Matt makes amends by liquidating Williams and himself.

Production.—The picture, despite the liberal and obvious use of back-projection, establishes realistic atmosphere, and the tricks of the salmon fishing industry widen its scope and strengthen its conventional though by no means anæmic love angle. Robert Ryan and Brian Keith contribute pugilistic portrayals as Matt and Jim, while the wrecking of Jim's boat through a stupid prank by Matt, and Matt's deliberate destruction of Williams' vessel, provide hefty highlights. Technically, the film's watertight.

Points of Appeal.—Rugged yarn, beefy cast and large-scale presentation.

BOMBA AND THE SAFARI DRUMS

AB-Pathe. American (U). Directed by Ford Beebe. Featuring Johnny Sheffield, Douglas Kennedy and Barbara Bestar. 6,125 feet.

HIGHLY coloured, actionful adventure melodrama. The latest of the popular "Bomba" series, it vividly describes the jungle boy's brief, but hectic, encounter with an unscrupulous guide. It's strongly opposed to cruelty to animals and its noble intentions, backed up by the young star's exuberant portrayal, reburnish routine, yet realistically staged, twists. Just the stuff to give the industrial masses and juveniles. Good proprietary "double bill."

Story.—While welcoming a film unit composed of Conrad, director, Steve, cameraman, Brad, guide, and Peggy, secretary, at an African station, Commissioner Barnes learns that Stapleton, a geologist, is missing. Bomba eventually agrees to search for Stapleton and help the party to shoot intimate nature "shots," provided no harm comes to his animal pals. Brad, who turns out to be Stapleton's murderer, breaks his word and s[illegible] Peggy, but Bomba ultimately sees that Bra[illegible] in full.

Production.—The picture gently satiris[illegible] He production while, at the same time, liberally [illegible] ing out laughs and thrills. Johnny Sheffie[illegible] her [illegible]il

REVIEWS—continued on page

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REVIEWS—*continued from page 15*

swings gracefully from tree to tree as Bomba, Douglas Kennedy makes a convincing villain as Brad, Barbara Bestar pleases as Peggy, and Kimbbo, the chimp, furnishes appropriate comedy relief. The highlights include a fight between Bomba and a lion. Jolly and exciting, it's bound to delight the younger element.

Points of Appeal.—Title, clean action, wholesome stunts and " U " certificate.

GUN FURY

Columbia. American (U). Photographed in Technicolor. Directed by Raoul Walsh. Featuring Rock Hudson, Donna Reed and Phil Carey. 7,311 feet. Released, March 15.

GRIPPING " horse opera," set in the turbulent post-Civil War period and finely photographed in Technicolor. It's in at the death of a desperate outlaw gang, led by a Southerner, embittered by his countrymen's misfortune, and leaves no doubt that crime does not pay. Hard-hitting from the word " go," it's bound to win the approbation of the crowd. Outstanding alfresco " thick ear."

Story.—Frank Slayton, a brutal renegade, and his henchmen hold up a coach, knock out Ben Warren, a rancher, and abduct his fiancee, Jennifer Ballard. On his recovery, Ben pursues the mob and contacts " Jess," Slayton's brother, who has quarrelled with the bandit over Jennifer. Ben and " Jess " are later joined by Johash, an Indian seeking vengeance on Slayton for the murder of his wife. Finally, Slayton and Ben meet in hand-to-hand combat, but just as things look black for Ben, Johash knifes Slayton.

Production.—The picture leaves a trail of blood behind it as it gallops across country to its salutary and thrilling climax, but its stern lesson more than justifies the fury of its action. Phil Carey contributes a terrific portrayal as the paranoiac Slayton, but Rock Hudson also makes his presence felt as the forthright Ben, and Donna Reed displays plenty of courage as Jennifer. It was originally photographed in 3-D, but it's a corker in any medium.

Points of Appeal.—Rugged tale, powerful cast, Technicolor and " U " certificate.

THE HOMESTEADERS

AB-Pathe. American (U). Directed by Lewis D. Collins. Featuring Wild Bill Elliott, Robert Lowery and Emmet Lynn. 5,528 *feet. Released April* 5.

POCKET " outdoors." It tells of dirty work during the cross-country trek of a dynamite-laden wagon train. There are no surprises, but competent and virile characterisation and shrewdly varied backgrounds give a new look to its routine tale. It'll satisfy the unsophisticated. Acceptable western " second."

Story.—Mace Corbin and Clyde Moss, homesteaders, visit an army post to take delivery of dynamite. They pick a motley crew from discharged soldiers to handle the lethal cargo. Moss, in debt to John Kroger, a crook, promises to help Kroger hijack the explosive, and some of the men mutiny, but Moss sees the folly of his ways in the nick of time.

Production..—The picture keeps constantly on the move and the ever-changing settings freshen familiar scenes of violence. Wild Bill Elliott acts with authority as Mace, Robert Lowery convinces as the faltering Moss, and Emmet Lynn amuses as a grizzled old-timer. Atmosphere is tense, while the climax has both integrity and punch.

Points of Appeal.—Straightforward yarn, lusty action, realistic skirmishes and authentic staging.

PALS OF THE GOLDEN WEST

Republic. American (U). Directed by William Witney. Featuring Roy Rogers, Dale Evans and Estelita Rodriguez. 5,891 *feet.*

FAST-MOVING nutshell " outdoors," titivated with tunes. It pits Roy Rogers, cast as a ha[illegible]ment official, against a ruthless rustling R[illegible] Keen as the struggle is, it contains both a[illegible] interest and clean humour. The agree-[illegible]sides consolidate popular and family appeal. [illegible]ole " Rogers."

Story.—Roy Rogers, leader of a border patrol, ordered to prevent foot and mouth disease from spreading to the United States. Jim Bradford and Ward Sloan, gunmen engaged in smuggling infected cattle across the border, promptly eliminate Lopez, Roy's assistant. Later, they kidnap Lopez's young son, Pancho, and use him to obtain the release of one of their men. Roy, with the aid of other members of his patrol and Pancho, ultimately outwits the thugs.

Production.—The picture is more virile than the average Roy Rogers, but punch is not gained at the expense of essential sentiment or comedy. The small child angle is cunningly plugged. Roy sets a lively pace and is in good voice, Dale Evans shows spirit as Cathy, and Edwardo Jimenez makes an ingratiating Pancho. Authentic backgrounds provide ample scope for fights and chases.

Points of Appeal.—Breezy tale, box-office star, resourceful team, pleasing embellishments and sustained action.

THE TRAIL BLAZERS

AB-Pathe. American (U). Directed by Wesley Barry. Featuring Alan Hale, jun., Richard Tyler and Henry Blair. 4,721 *feet. Released March* 22.

NUTSHELL adventure comedy melodrama, staged in the wide open spaces. It describes in simple terms the rehabilitation of a truculent lad, and picturesque exteriors effectively frame its morally sound, if artless, shenanigans. It'll please the young in heart. Acceptable family hall and " satchel club " second.

Story.—Spike, a wayward youngster, seeks protection from the police in a boys' institute run by Roger Stone, a lusty, good-hearted fellow. Spike joins a party of youths mountain climbing, and they learn that two killers are in the district. They find the body of one, but the other, Angus, kidnaps Spike. Stone goes in pursuit, and he and Spike outwit Angus. Spike, now reformed, donates the 500 dollars reward to Stone's club.

Production.—The film, unadulterated " Boys' Own Paper," is a labour of love as far as the juvenile players, headed by Henry Blair as Spike, are concerned, and their high spirits get its transparent yarn over. Both its sentiments and atmosphere are refreshing, and the fights and chases are expertly timed. Junior will relish the wholesome tack.

Points of Appeal.—Handy footage, clean action and school-age angle.

MONTE CARLO BABY

General FD. French (U). Directed by Jean Boyer and Lester Fuller. Featuring Audrey Hepburn, Jules Munshin and Ray Ventura and His Orchestra. 7,148 *feet. Released March* 8.

FRIVOLOUS and frothy screen farce. Actually staged on the Riviera, it tells of the commotion caused in jazz circles by a misplaced baby. All members of its international cast speak perfect English, but none gets much of a break from its thin, dishevelled tale. Audrey (" Roman Holiday ") Hepburn is, however, occasionally caught by the camera and her name may pull 'em in. Doubtful " star " second.

Story.—Marinette, an attractive wench, helps her mother run a babies' home. One day she delivers Johnny, infant son of Linda and Rudy Farrell, bickering actress and pianist respectively, to Max, drummer in a dance band, under the impression that Max is Johnny's grandfather. To retain his job, Max says Johnny has been abandoned by a member of the orchestra. In order to retrieve Johnny, Marinette poses as the kid's mother. At the same time Jacqueline, a cutie in love with another musician, tries to use Johnny to gain her parents' consent to her marriage. More complications pile up during an attempt to kidnap Johnny, but eventually the youngster is restored to the now reconciled Linda and Rudy.

Production.—The picture does its best to establish continuity by employing the baby as a shuttlecock, but without much success. Audrey Hepburn is hardly seen as Linda, while co-star Jules Munshin overdoes the clowning as one of Ray Ventura's boys. The rest, and that includes the famous band, also gets little chance to shine. By practically every test, the French pastry's flat, but at least the Monte Carlo settings are refreshing.

Points of Appeal.—Star, baby, backgrounds and band.

MANON DES SOURCES

Br. Lion. French (U). French dialogue. English sub-titles. Directed by Marcel Pagnol. Featuring Jacqueline Pagnol. 12,960 *feet.*

LENGTHY, but interesting and unusual story set in a remote hill village in Provence. The behaviour of the local inhabitants results in a beautiful young girl seeking refuge in the hills after her father dies of a broken heart. A rich flower-grower, having taken possession of her old home, the girl nearly brings ruin to the village by cutting off its supply of spring water after learning the secret of its source. First-rate fare for specialised audiences.

Production.—The studies of peasant types are extremely effective and the atmosphere of the parched, sun-drenched countryside is captured perfectly. Jacqueline Pagnol, as Manon of the Springs, gives a sensitive and restrained performance, while Rellys, as the villain of the piece, plays with power and impressiveness. Unfortunately, the characters—unlike their fountain—never dry up and the floods of dialogue tend to dampen enthusiasm for a remarkable picture.

Points of Appeal.—Unusual story, brilliant direction and acting, interesting studies of the Provencal countryside and its insular inhabitants. —B. W.

VOLGA-DON CANAL

Gala. Russian (—). Photographed in colour. English commentary. 7,650 *feet.*

INTERESTING, but far too protracted documentary dealing with one of the greatest engineering undertakings of modern times, the building and use of the Volga-Don canal which has opened up Russia's European water traffic by linking the White, Baltic, Black, Azov and Caspian seas. Factually treated and including artistic colour views of the great inland waters, its length makes it unacceptable except, perhaps, for specialised audiences, such as engineering enthusiasts.

Production.—The film starts with the original work carried out before World War II and ends with the completed canal being opened up for shipping. Many of the crowd studies are pleasant, and a notable sequence shows the White Cossacks staging equestrian sports to celebrate the irrigating and opening up of their land.

Points of Appeal.—Interesting scenic and crowd studies. Admirable colour photography. Clear, factual commentary.—B. W.

Shorts

Columbia

WORLD OF LIFE No. 17. *British (U).* 1,283 *feet.*—This edition contains more studies of animals that will appeal to audiences of all ages. Highlights are the arrival of a baby elephant at the London Zoo and a mother mandrill with her daughter. Good.

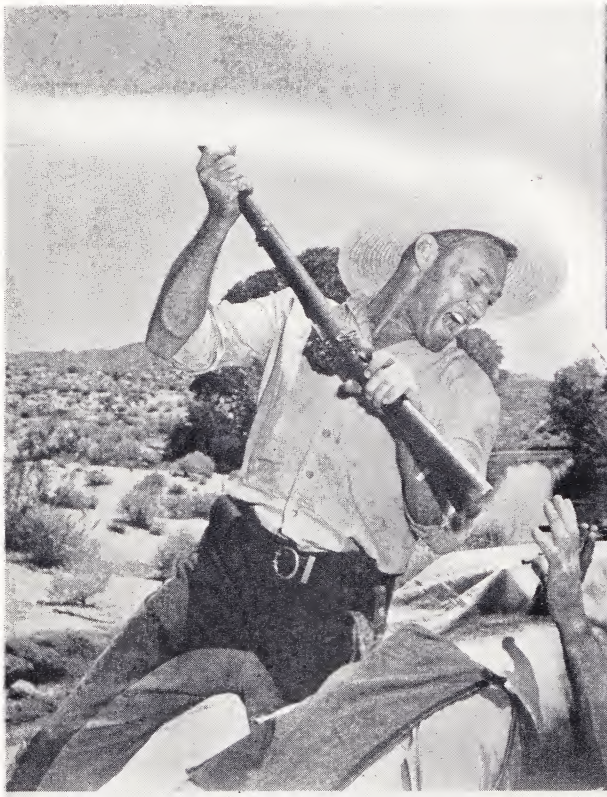
PARDON MY BACKFIRE. American (U). 1,440 *feet.*—The Three Stooges as garage workers who fall foul of a party of escaped convicts, and you can guess what happens. Average.

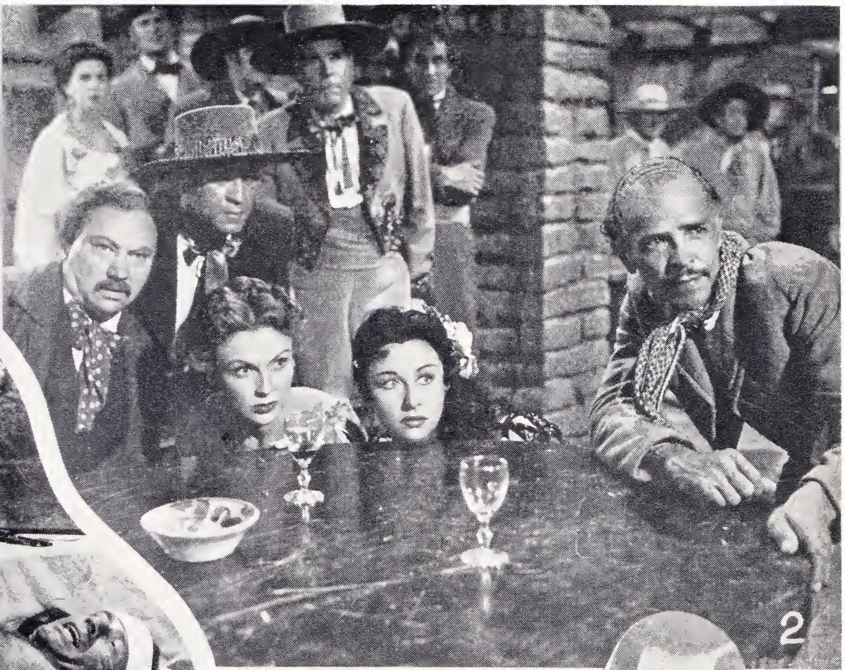
Reel News

" Exclusives " Excluded

" Exclusives " were almost entirely excluded in Monday's issues of the newsreels, including the television reels last week. The explanation, no doubt, is the amount of importance attached to two events—the Queen's opening of the Australian Parliament and the launching of British ships by the Duchess of Kent and Lady Churchill.

In addition, Gaumont British went to Italy, America and France; Universal featured ski-jumping and the trade mission from Russia; Pathe gave audiences a look at the record plunge of the French Bathyscaphe; Movietone dealt with the fighting in Indo-China; and Paramount took the chance to boost its own product by filming the " Red Garters " preview in America.





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REPUBLIC'S JUBILEE TRAIL, in Trucolor (pictures 1, 2 and 3), is based on Gwen Bristow's best-selling novel, and the story takes place in the middle 1800's, when a group of people found their way to the historic "Jubilee Trail" from New York and the cabarets of New Orleans. The stars are Vera Ralston, Joan Leslie and Forrest Tucker.

GERALDINE (pictures 4 and 5) is about a "Tin Pan Alley" career girl and a young college music instructor whose romance is disrupted by a "sobbing songster." It stars John Carroll and Mala Powers, and introduces singer Stan Freberg.

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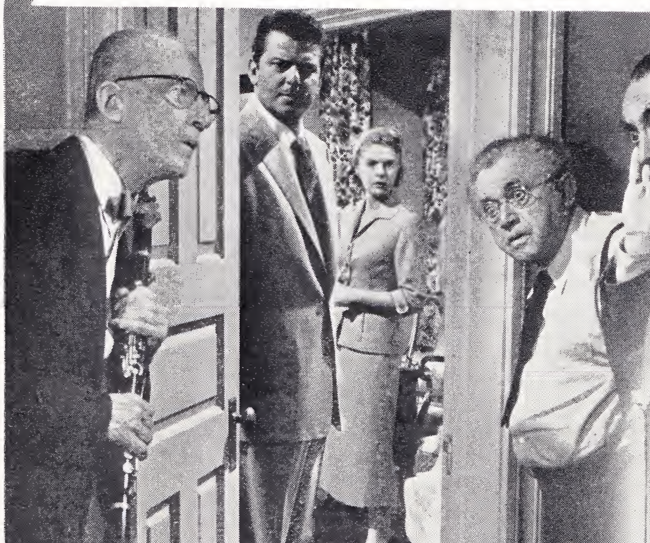

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HERBERT J. YATES Presents

ERA RALSTON · JOAN LESLIE · FORREST TUCKER · JOHN

with BUDDY BAER · JIM DAVIS · BARTON MacLANE

Screenplay by
BRUCE MANNING

Based on the Novel
GWEN BRISTO

JUBILEE TRAIL
Gwen Bristow
Author of Deep Summer, Tomorrow Is Forever, etc.
TRAIL
'A'
1954 belongs to Republic Exhibitors!

"'JUBILEE TRAIL' IS DEFINITELY BOX-OFFICE"

—Kinematograph Weekly

"SURE-FIRE ACTION-SPECTACLE ENTERTAINMENT FOR POPULAR PATRONS"

—The Cinema

"A WESTERN WITH STRONG FEMININE APPEAL . . . . A RICH BOX-OFFICE CAKE. . . . TRUCOLOR PHOTOGRAPHY OF REMARKABLY HIGH ORDER"

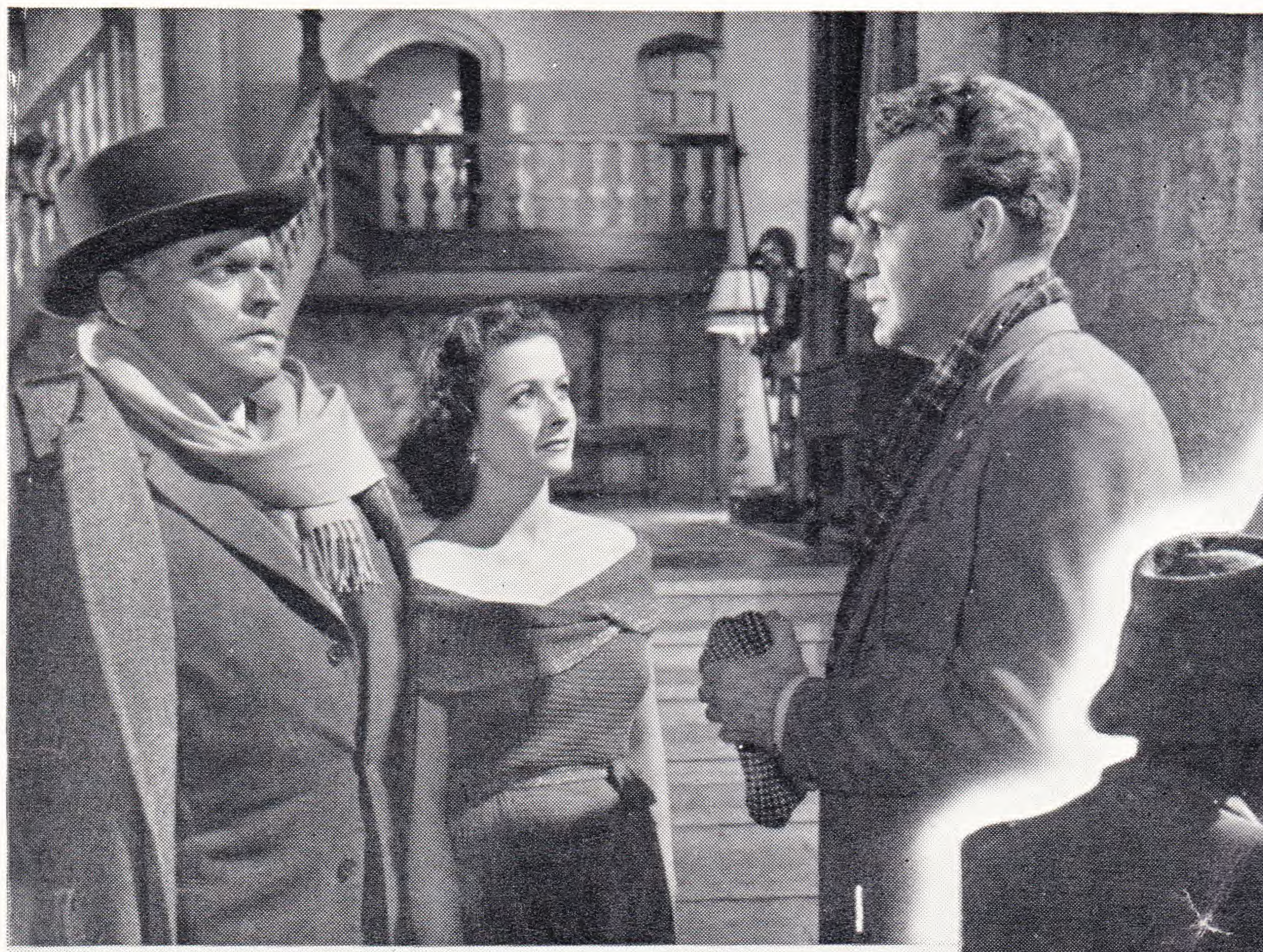
—Daily Film Rente

RUSSELL · RAY MIDDLETON · PAT O'BRIEN

l by
OW · Associate Producer and Director JOSEPH INMAN KANE

A REPUBLIC PICTURE

Republic Pictures Corporation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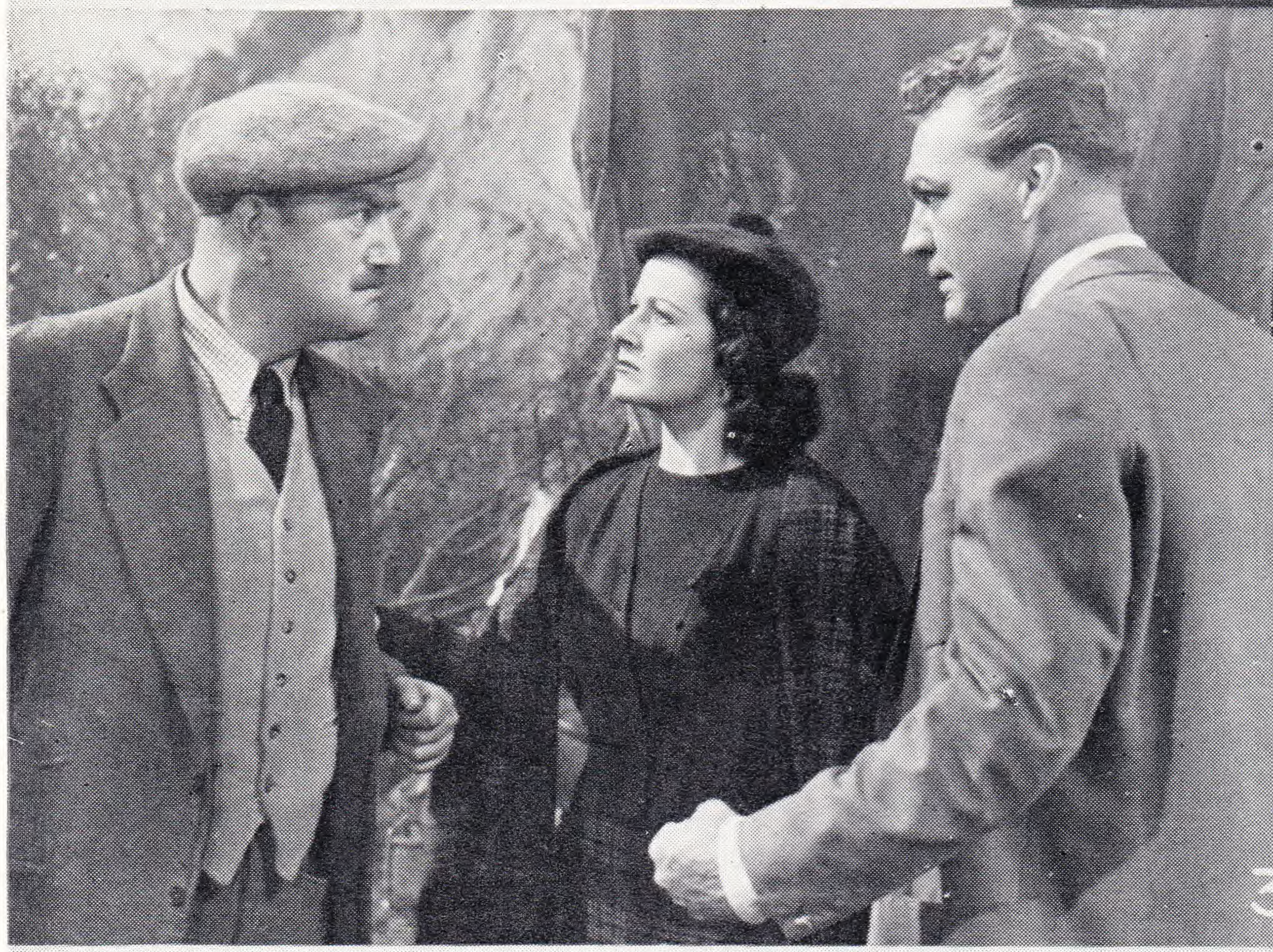
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WRITTEN by Maurice Walsh, author of THE QUIET MAN, Republic's TROUBLE IN THE GLEN (pictures 1, 2 and 3) is a Scottish comedy in Trucolor, starring Margaret Lockwood, Orson Welles, Forrest Tucker, Victor McLaglen, John MacCallum. Herbert Wilcox was both producer and director.

A thriller on a science-fiction theme, TOBOR (pictures 4 and 5) is about a scientist who produces a robot, but the consequences when the robot turns on him are something he did not bargain for. It stars Charles Drake, Karen Booth and Billy Chapin, and was directed by Lee Sholem.

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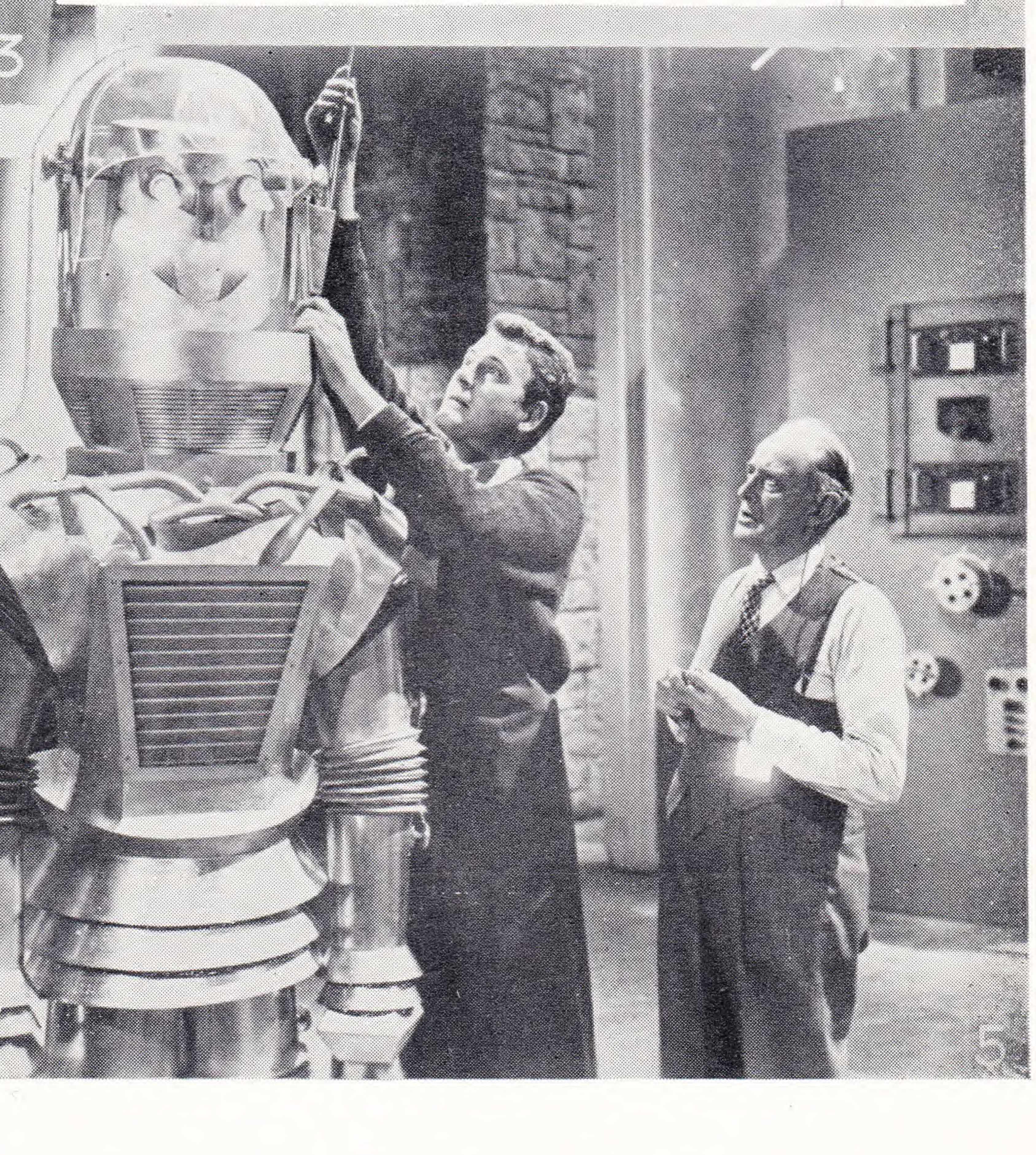
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SET in the frontier days in Arizona, Republic's JOHNNY GUITAR, in Trucolor (1, 2 and 3), tells of a woman gambling-house owner, and a guitar-playing gunman who helps her wage murderous war against a group of anti-railroad-minded ranchers. Joan Crawford, Sterling Hayden, Scott Brady and Mercedes McCambridge are the stars, and the associate producer-director was Nicholas Ray.

THE SHANGHAI STORY (4 and 5) is an adventure-romance of a group of non-Chinese, non-Communist people, involuntarily interned in a hotel in Shanghai. It stars Ruth Roman and Edmond O'Brien. Frank Lloyd was associate producer-director.

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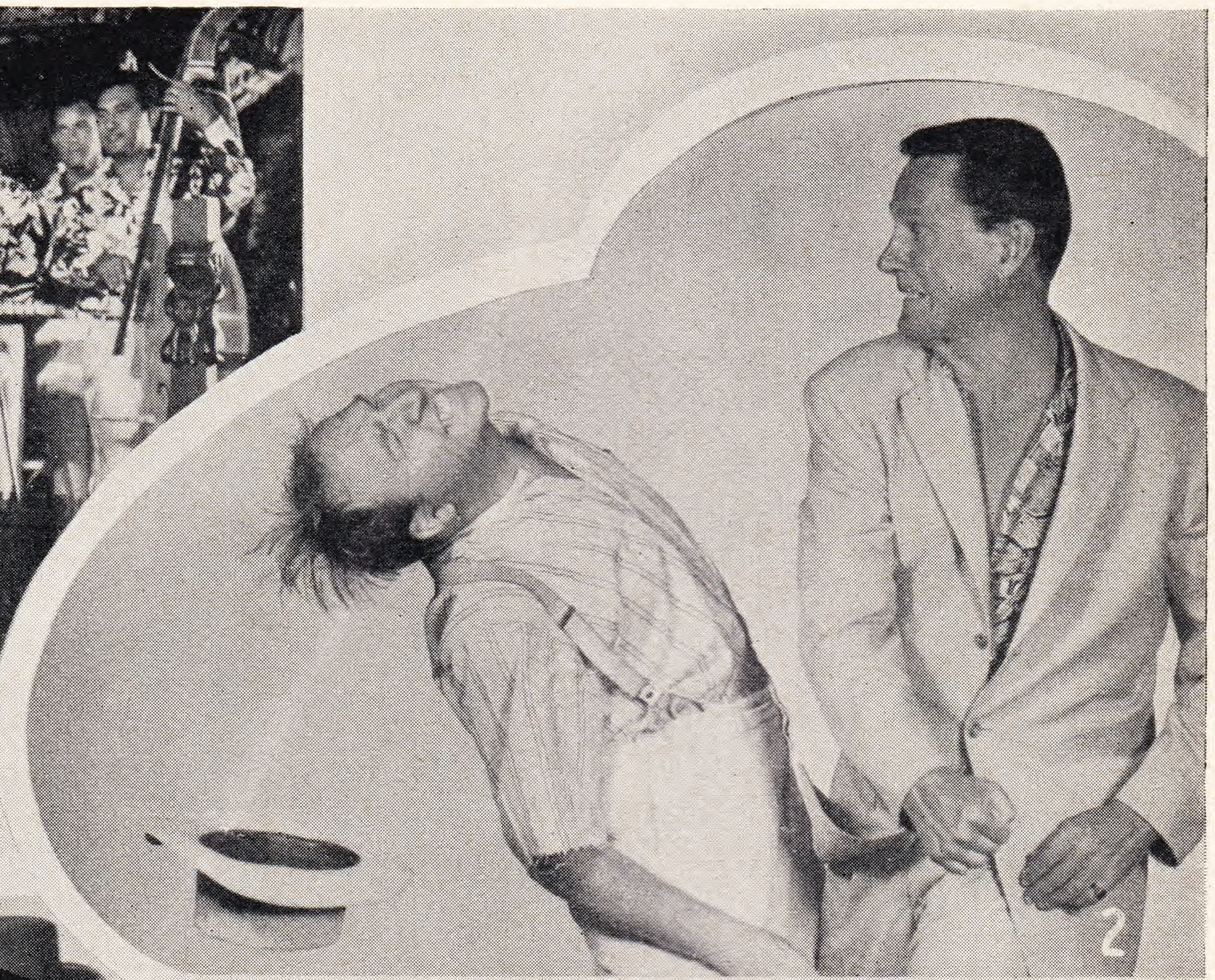

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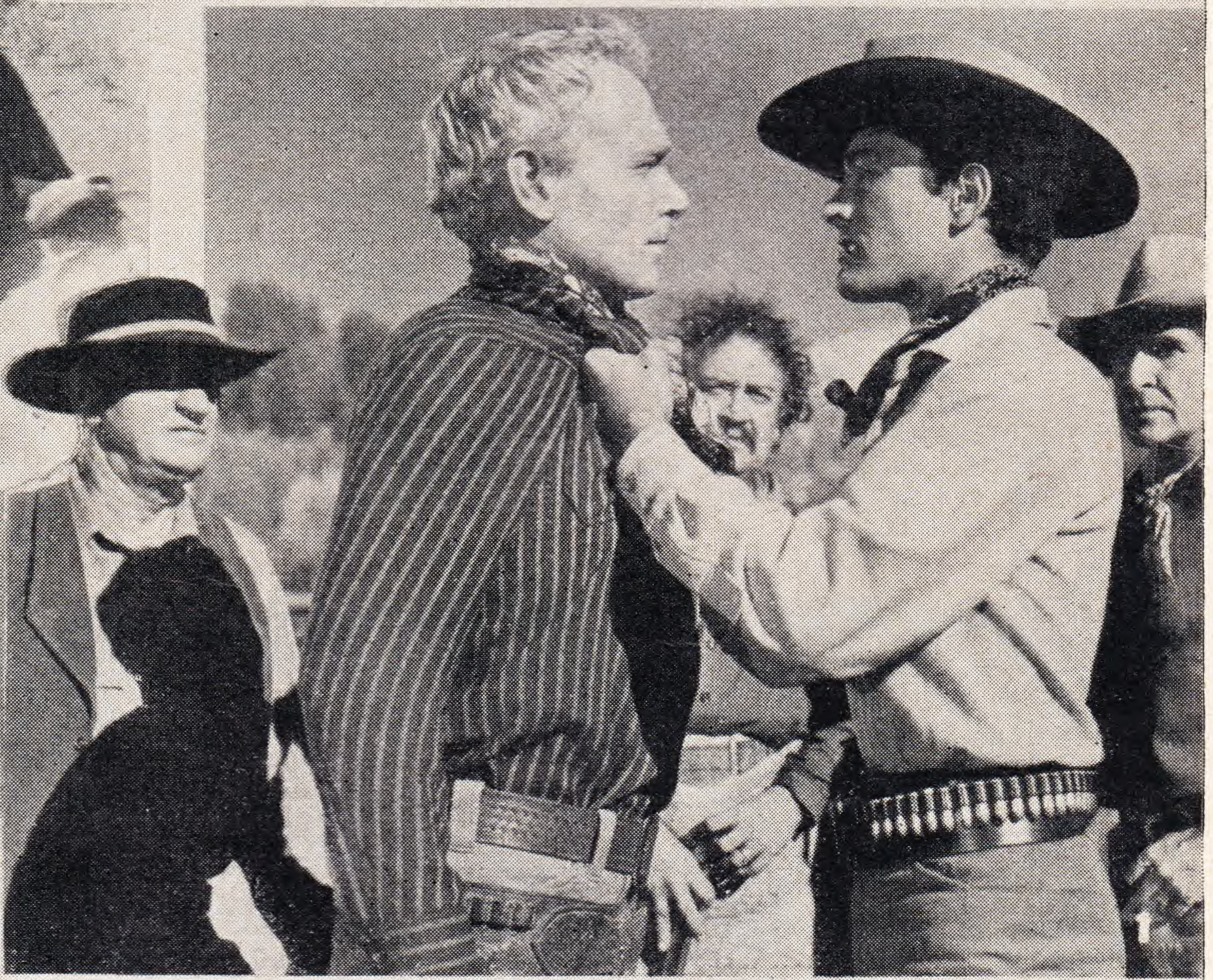

THREE pictures of action from Republic. HELL'S HALF ACRE (1 and 2) is about a young woman who goes to Honolulu in search of her husband, reported killed at Pearl Harbour many years before. The stars are Wendell Corey, Evelyn Keyes and Elsa Lanchester.

THE FORTUNE HUNTER (3 and 4) in Trucolor is set in the Colorado cattle country and is about a range war, starring John Derek, Joan Evans and Catherine McLeod.

MAKE HASTE TO LIVE (5 and 6) is the story of a woman owner of a newspaper whose gangster husband returns from prison to exact his revenge. Dorothy McGuire, Stephen McNally and Mary Murphy star.

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6

ALL OVER ITALY THEY SERENADE FILMS

Box-office Receipts Go UP, UP, UP—*by Vernon Jarratt*

ITALY is one of the few countries where the box-office trend is upward. There is a marked demand for films and directors almost completely unknown outside Italy. Italian films in their own country are nearly breaking even with American films.

The steady increase in the box-office is shown in the following figures: 1947, 28,500m. lire; 1948, 42,000m. lire; 1949, 53,500m. lire; 1950, 62,452m. lire; 1951, 72,000m. lire; 1952, 82,500m. lire, and 1953, 90,000m. lire (approx.).

The final figures for 1953 are not yet out, but from the approximate figures it seems fairly secure that, in fact, 1953 represents a further slight increase on 1952.

The box-office increase is not simply a result of the increase in prices, which, here as in other countries, has taken place over these years, but on an actual increase in attendances, which were as follows: 1947, 235m.; 1948, 580m.; 1949, 600m.; 1950, 653m.; 1951, 696m.; 1952, 738m., and 1953, 780m. (approx.).

The trade associations calculate that 22 per cent. of the gross ends up in the pocket of the producer. To this must be added the Government premium, which, excluding the very few films that do not qualify, is either 10 per cent. or 18 per cent. of the gross. Slightly more than half the films get the higher premium, so an average of 15 per cent. is probably about right, making a total of 37 per cent. of the gross, or 33,300m. lire (£19,028,000) for 1953 as the producers' share.

The Leaders

The detailed grosses from 1949 to June, 1953, are now available, and make interesting reading.

The first place goes inevitably to "Don Camillo," which grossed in that period 1,300m. lire; second, and a good way behind, come Lattuada's "Anna," with Silvana Mangano, which has also had a big success in America; third, fifth and sixth are three films by a sturdy old war-horse of the commercial kinema, Raffaello Materazzo.

All three of them starred Amedeo Nazzari and Yvonne Sanson, and all were highly dramatic in a very novelettish fashion; one was called "Nobody's Children" and "Chains," and the third "Torment," apart from which they were practically indistinguishable from one another. The fourth place was occupied by Moguy's "Tomorrow Is Too Late."

Toto Pops Up

In seventh place came "Toto' a Colorri," the first Italian Ferrania-color film. Toto pops up regularly in the list, appearing at No. 10 in "Cops and Robbers," at No. 16 in "Toto' Looks for a House," at No. 22 in "The Emperor of Capri," and so on.

It will be noticed that not only are the films of such internationally famous figures as Rossellini nowhere in the list, but also even the much less uncommercial films of De Sica do not figure; in fact, in the 62 films that have made the best grosses from 1949 to June 30, 1953, there is not a single film of either De Sica's or Rossellini's, and films that have been conspicuous Italian successes abroad all figure low down.

"Altri Tempi," which was shown in England as "Infidelity," is No. 17, "Bitter Rice" is No. 25, and "Twopennyworth of Hope" is No. 48.

There was great jubilation a little while ago when, over a three-months period, only a decimal point separated the Italian from the American share of the box-office.

That, however, seems to have been a rather unsustained spurt.

◆

O'Brien Fears Cut in Production

AMERICAN production in Britain may come to an end because of the reduced output created by new wide-screen techniques. That is the fear expressed by Tom O'Brien, MP, general secretary of the NATKE, speaking to a KINE. reporter this week. Mr. O'Brien said that the current studio situation is worse than it has been for some time.

The NATKE and ETU members of the Joint Industrial Council are to meet early this week to discuss their policy for wage increases for craft grades.

A spokesman of the British Film Producers' Association said this week that no date is fixed for a meeting of the JIC.

The ACT proposals for wage increases for technicians were submitted to the producers more than a month ago. The union demands were reported in the KINE. on November 19.

The KINE. can state that this is not regarded as a document that producers can accept as a basis for discussion.

PARAMOUNT'S POLICY

Continued from page 3

identical to the present-day standard track.

But it will carry an electrical signal, which, in association with a converter unit, is capable of reproducing stereophonic sound.

The track, used on standard projection equipment, will give ordinary single unit sound.

The converter unit in the States will not cost more than 750 dollars. It is a small box to stand between the projectors.

The stereo sound will need three speakers; but as most kinemas use three speakers working together on a single track, it will be possible to divide these to cope with the stereo system. There will be no question of seven or nine banks of speakers throughout the theatre.

Mr. Weltner said that Paramount, before the USA divorcement laws, was the largest kinema operator in the States. Therefore, his company knows a lot about exhibitor requirements.

The company is shooting on a ratio of 1.85:1, but this frame can cope with up to 2.1:1.

He emphasised that the company's total output would not be reduced. Between 22 and 24 first features, mostly in colour, are scheduled for production during the next year.

"KINE."-STAR CONTEST WINNER

A NEWARK showman, F. Swaine, manager of the Savoy, has won the KINE.-Star circuit showmanship competition for the six months ended January 31.

The runners-up are: J. W. Robinson, Rodney, Wetherby; H. T. Rudd, Pavilion, Scunthorpe; F. Seymour, Elite, Bradford; and T. R. Stevens, Regal, Worksop.

The competition, promoted by Walter Eckart, managing director of Star Cinemas, is judged on the mentions the Star managers attain in the showmanship pages of the KINE.

Mr. Swaine is awarded an inscribed silver shield.

ABC TO SHOW WARNER'S 'SCOPE

ASSOCIATED British Cinemas is buying anamorphic lenses to show pictures produced with the CinemaScope process.

W. Cartlidge, general manager, told the KINE. this week that the circuit is to show Warner's first CinemaScope film, "The Command." No details have been fixed.

Mr. Cartlidge said that 80 ABC kinemas are equipped for showing films up to a ratio of 2.55 to 1. Another 80 are to be equipped.

He added: "Our wide-screen policy is now clear. The directors have yet to decide whether we do anything at all with stereophonic sound systems"

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Trade To Honour Lucas Hutchinson

The Leeds Cinema Trades Committee is holding a complimentary luncheon to honour Lucas Hutchinson, who has recently retired after 40 years' service as Leeds branch manager for Metro-Goldwyn-Mayer.

The luncheon, at which a presentation will be made, is to be held on Tuesday, May 4, 1954, at the Griffin Hotel, Boar Lane, Leeds, 1, and will be open to all members of the trade. Tickets, at 12s. 6d. each, can be obtained from Albert Moody, 17, Wellington Street, Leeds, 1.

Birmingham Cinematurians' Luncheon

Guest of honour at last Friday's monthly luncheon of the Birmingham branch of the Society of Cinematurians was Norman Evans, the comedian, now appearing in "Humpty Dumpty" at the Theatre Royal, Birmingham.

He told some forty members that he believed there still remains much talent in this country not yet discovered. The future of the kinema industry was good if only exhibitors were in a position to provide their patrons with the type of films they wanted.

Cinema Sunday—It's On!

NAKTE members in Glasgow have for a long time refused to give their services free for Cinema Sunday. After many negotiations and meetings, this decision has been reversed.

WHAT POWERS HAVE WE?

Southampton Council Wants to Know

WHEN Southampton borough council renewed for six months the licences for all the town's kinemas, several questions were asked about the powers of supervision possessed by the council over not only structural and architectural matters but also over the types of programme shown.

Ald. J. H. Matthews, JP, chairman of the town planning and development committee, told a questioner that, generally speaking, the corporation was not concerned with the type of entertainment provided. There was the British Board of Film Censors for that. However, there were special occasions when it did ask to see a film before it was shown, but such occasions were rare.

He also explained that while the council was not responsible for the apportioning of kinema seats according to prices, it was responsible for seeing that the apportioning was clearly indicated.

The installation of wide screens in local kinemas led to a question from Ald. P. W. Blanchard, MBE, JP, whether the committee had power to see that seats were not too near the screen. After Coun. S. M. G. Mitchell had explained that there were regulations concerning this, Ald. Matthews promised to look into the powers the committee possessed on the subject affecting the local situation.

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Newcastle S.O Talks

The town clerk of Newcastle has told the North Staffs CEA that a deputation from the branch would be received by the watch committee on March 30 to discuss Sunday opening charity contributions.

The following have been elected to serve on the deputation: S. K. Lewis, F. H. Whittell, F. V. Chambers, G. E. Evans, and the secretary, F. A. Prior.

Obituary

F. A. J. Harman

F. A. J. Harman, of Woodcote, Old Torwood Road, Torquay, Devon, a former manager of the Regal, Torquay, has died at Torbay Hospital.

Mr. Harman went to Torquay about 15 years ago to take over the management of the Regal, from which he retired in July, 1949. He was previously manager of the Empire, Bristol.

CTBF Employee

E. R. Tully, an employee of the Cinematograph Trade Benevolent Fund for the past four years, died suddenly last week. He had worked in the industry since 1915.

Funeral of Denis Myers

The funeral of the late Denis Myers, film critic of *The People* and a member of the Critics' Circle, took place last Wednesday, February 17, at the Golders Green Crematorium. Denis Myers died on the previous Saturday following an operation. He was 57 years of age.

Chief mourners were his brother and sister-in-law, Mr. and Mrs. Cyril Myers.

POCKET A PACKET *at the pictures!*

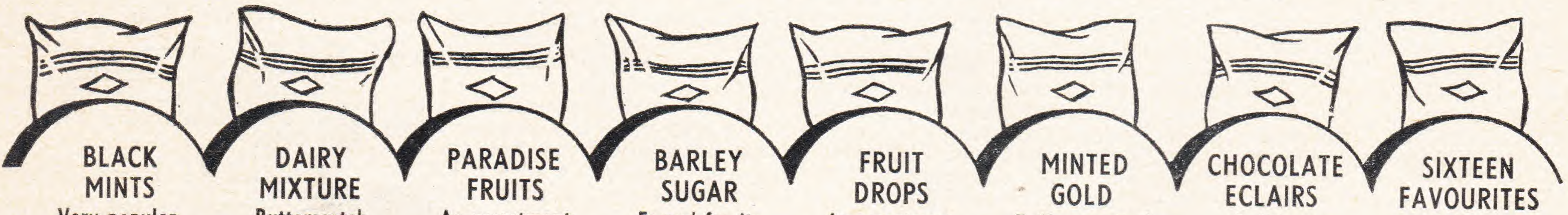
Here it is! Welch's offer to boost revenue! Eight popular lines in good looking, easy-to-handle packets — for sale from tray or kiosk.

Welch's, pioneers in packaged sweets, are known for the quality of their confectionery everywhere. The improved supply position at last enables these lines to be offered to the cinema trade.

Easy to sell, easy to buy — Welch's famous sweets have an irresistible popular appeal which you can't afford to miss. Contact your wholesaler or write direct for details.

NATIONALLY KNOWN SWEETS!

Just look at the selection!



BLACK MINTS Very popular Peppermint flavoured sweets.

DAIRY MIXTURE Butterscotch and toffee-centred boiled sweets.

PARADISE FRUITS An assortment of jam-centred sweets in finest fruit flavours.

BARLEY SUGAR Famed for its high nutritive value.

FRUIT DROPS An assortment of fine fruit flavours.

MINTED GOLD Toffee-centred with mint flavoured, golden casing.

CHOCOLATE ECLAIRS Delicious chocolate-centred sweets.

SIXTEEN FAVOURITES Toffees, Caramels and Nougats in 16 flavours.

WELCH & SONS LTD. WEST CHIRTON
TYNEMOUTH

CinemaScope—You can't keep it out of the news . . .

U-I WILL USE IT—IF PUBLIC WANTS IT

UNIVERSAL-INTERNATIONAL will be guided by public reaction (and hence exhibitor reaction) to wide screen pictures: and its CinemaScope policy will be to offer product with whatever sound system or screen ratio is in public demand. That was made clear by Ben M. Cohn, assistant foreign sales manager of the company, who was passing through London last week on his way back to the U.S after a tour of European countries.

Universal-International has made two CinemaScope films and will make more if there is sufficient public demand.

"We go by pictures which are successful, which create trends," Mr. Cohn told a KINE. reporter. "I do not say our pictures are artistic. We are making pictures for the box-office."

These are some of the newspoints he made:

PRODUCTION.—Universal is to make more top grade features. Its popular action pictures are to be given additional box-office pull with more star names and quality.

COLOUR.—With few exceptions all product will now be in colour.

OUTPUT.—Current programme is for 34 features, of which 12 to 16 will be top grade.

NEW TECHNIQUES.—It is hoped many first run kinemas will take full advantage of the new wide screen and 3-D techniques. The company expects to recover its own additional costs by better returns from key situations.

EARNINGS.—During the last year 39 per cent. of Universal-International income was from the overseas market. The home market was better.

CURRENCY RESTRICTIONS.—The Motion Picture Association of America has done a fine job in easing currency restrictions. There are very few assets "frozen," most earnings are now convertible. One important use for non-remittable earnings in the UK is for the provision of Technicolor prints for Europe, and in France, for the operation of the company's European headquarters.

NEW KINEMAS.—In contrast to Britain, the Continental countries are rapidly building new theatres. In Cologne, for example, there are now 66 compared with the two which existed after the war.

TELEVISION.—European exhibitors (excluding the UK) are not apprehensive. The programmes are so poor. In the United States there has been a levelling off since the hard days of intense TV competition.

ATTENDANCES.—Indications in the United States are that more people are going to the kinema. New York, where TV competition is most intense, has a seven per cent. attendance increase compared with a year ago.

Ben Cohn, assistant foreign sales manager of Universal-International, came to London to confer with Douglas J. Granville, U-I's representative in the UK and Ireland, and to meet Kenneth Hargreaves, managing director of GFD, and Sydney Caverson, general sales manager GFD

FROM U.S TO YOU

The Stereophoney War Hots Up

By LEONARD COULTER, "Kine." New York Correspondent

THE four major developments on the "stereophoney war" front during the past few days have done nothing to clarify the confused situation:

Paramount disclosed that when it launches its two-frame wide-screen system later this year it will not insist on stereophonic sound;

MGM has decided to follow the same policy as Twentieth Century-Fox, as far as U.S exhibitors are concerned, but to give overseas exhibitors the option of using four-track magnetic sound or its own directional Perspectasound, which operates through backstage speakers on a single optical track;

Abram F. Myers, board chairman of the Allied States Association of Independent Theatre Owners, began preparing an appeal to the U.S Department of Justice for protection against industry policies, which, he declares, may be inimical to the interests of small exhibitors;

Nicholas M. Schenck, president of Loew's, joined the chorus of praise for Fox, saying that in his opinion stereophonic sound "is an integral part of CinemaScope's greatness."

Paramount's Wide Screen

FULL details of the Paramount wide-screen system are still lacking. Trade reports suggest that it will be introduced in conjunction with the Tuschinsky variable aspect ratio projection system, which incorporates a prismatic device enabling an exhibitor to select any ratio from standard up to 3 to 1.

As previously reported here, the Paramount method involves shooting a picture with the films running horizontally through the camera, which exposes two frames simultaneously. The double-frame image is then reduced to a standard frame print, on regular 35mm. stock, in the laboratory.

Despite the rumours, it is doubtful whether Paramount would back the Tuschinsky process in the same way as Fox embraced the anamorphic principle, though it might endorse the system.

Up to 'Scope and Back

MEMBERS of the Western division of the Society of Motion Picture and Television Engineers who have just seen a demonstration of the Tuschinsky device at the RKO studios report enthusiastically.

A sequence from RKO's "Susan Slept Here" was shown in wide projection lens.

Next, parts of MGM's "Knights of the Round Table," shot at a 2.66 to 1 ratio, were screened at different widths, down to standard size.

Demonstrations were also given, using footage from Paramount's "White Christmas" (photographed in the company's double-frame system) and from material taken with MGM's horizontally fed MetroScope camera.

Engineers present at the test say there was no loss of definition.

No Cinerama Deal—Yet

DESPITE rumours your side that the Stoll Theatre, Kingsway, has been selected as the site for the British debut of Cinerama, Joseph Bernard and William Latady, who have been scouting London theatres, said on their return to New York this week that no negotiations have been concluded.

Pushing Rank Films

ANOTHER move to develop new outlets for Rank product on this side of the Atlantic has been made by Universal.

Maurice Aboaf, who controls the company's foreign sales department, has appointed his brother Cesar to act as special field representative for Rank pictures in Latin-America.

ALL EYES ARE ON HULL

Blanket 'Scope Spot

HULL, where the first CinemaScope film, "The Robe," opens at the 1,500-seater Dorchester this week, is regarded by exhibitors (and Twentieth Century-Fox) as a testing ground. For during the next two months the film is to play at all the major Hull and district theatres.

Such is the policy decided by Brinley Evans, who runs most of the kinemas in the area.

On March 8 the film will be showing at the Criterion (1,111 seats), on March 15 at the Langham (2,800 seats) and Savoy (1,377 seats), on March 22 at the Priory (1,284 seats), and on March 29 at the National (1,200 seats).

Dates have also been booked for it to follow on April 5 at the Monica (849 seats) and Cleveland (700 seats). And, according to Twentieth Century-Fox, there are more to come.

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It CUTS Production Costs—Skouras

SPYROS SKOURAS, president of Twentieth Century-Fox, is confident that by the end of the year there will be 7,500 CinemaScope installations in the United States and 6,000 in other parts of the world.

He told this to a meeting of members of the British Screenwriters' Association, in the Century Theatre, Sunday evening.

Mr. Skouras said that there were 170 orders in Britain to date and he expected 450 before the end of the year. Expansion in Britain was slower than any other part of the world because of the exhibitors' entertainment tax problems.

And, he said, British exhibitors had not tasted the intense TV competition that had existed in the States.

Mr. Skouras told the screenwriters that CinemaScope enabled a producer to cut his production costs up to 25 per cent., partly because of the longer takes the medium required.

Frank Launder presided at the meeting.

Look—TV Wide Screen *and* Colour

The Eidophor system of large-screen television in colour is to be adapted by Twentieth Century-Fox to the CinemaScope screen.

Spyros Skouras, president of the company, was in Zurich a few d ago, where he saw the latest developments of this Swiss invention.

The KINE. understands that it is intended to demonstrate the CinemaScope-type Eidophor in the United States early in June.

CEA BRANCHES DISCUSS THAT DEBATE

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That CinemaScope Meeting—now it's over to the CEA branches

Too Much Width, Too Much Cost

SUSSEX

CINEMASCOPE came under fire at the Sussex CEA branch meeting last week. The vice-chairman, J. D. Richards, who presided, said the width was too great and the exhibitors could not afford stereophonic sound. He said: "We are getting something which the industry does not need in order to justify something which is far worse." No one at the meeting spoke in favour of CinemaScope.

S. C. Mills (ABC regional controller) said people had been misled by the CinemaScope advertising which implied that because glasses were not needed the process was 3-D, which it certainly was not.

Mr. Richards said he was at the CinemaScope conference in London the previous week. The president of 20th Century-Fox, Spyros Skouras, had "pulled out all stops." He had even referred to the noble British war effort. Yet there was no substance to his explanation regarding CinemaScope.

"It seems that 20th Century is trying to change the whole economics of the industry.

"The implications are extremely serious, not only for exhibitors, but also for the world market of British production."

He said that the way CinemaScope was being sold was a most serious matter. He had considered putting it into some of his kinemas, but on seeing the implications had said, "No."

"We are not opposed to changes in film presentation," he emphasised.

The present situation regarding CinemaScope was such that, if necessary, exhibitors should approach the Government and mobilise public opinion.

A. R. Gordon said that the CEA had recommended a ratio of 1.65:1 compared with the CinemaScope ratio of 2.55:1. Would this mean that CinemaScope films could not be played on a smaller screen width?

Mr. Richards said that was one of the points of argument.

S. C. Mills reminded members that ABC was equipping 160 theatres with wide screens, but not CinemaScope screens. His company preferred to refer to its policy as "scope" screens.

Harry Jacobs, secretary, said that if exhibitors stood out then 20th-Fox would be forced to sell its pictures the way exhibitors wanted them.

Tax Round-Up

It was decided not to send a branch deputation to meet Members of Parliament at the Commons to discuss ET.

Reports indicated that individual managers, mostly the circuits, had contacted local Members with encouraging results.

There was some criticism of the lack of interest shown by many independents who stand to benefit most by ET concessions. It was agreed that the secretary should write to all independents in the branch, emphasising the importance of personally making their case for reduction known to their MP.

Break Figures

Mr. Gordon said it appeared no progress had been made in the "break" figure dispute. Were the branch delegates aware that some of the figures operating went back to pre-war days?

Mr. Richards assured him the officers and general council were very concerned with the matter. It would become very serious if there were a reduction of ET because renters would then reap the major benefit.

A. J. Sadler, chairman, was absent because of illness.

H. Jacobs was welcomed back after a period of ill health.

S. K. Lewis, ABC public relations officer, is the new nominee for the Regal, St. Leonards-on-Sea.

J. Vincent is the new nominee for the Curzon, Brighton, in place of Ken Nyman, who cannot attend branch meetings regularly because of ill health.

The branch is sending a letter to J. W. Davies, national president, congratulating him on the outstanding work he had done for the association during the past year.

THREE FILMS—AND THE NOVELTY WILL WEAR OFF

NORTHERN

MOST of the independent members attending the February meeting of the Northern CEA branch tended to take a dim view of CinemaScope as a box-office stimulant. "Three films on CinemaScope, with or without stereophonic sound, will just about finish its novelty appeal," said Frank Etherington (Redcar). "After that, I see small hope of getting back through the box-office the cost of the equipment and installation."

Lord Westwood was of the opinion that, if the early CinemaScope films were to have five-week runs at the downtown houses—"The Robe" ran five weeks at the Odeon, Newcastle—small exhibitors would gain no benefit whatever.

"Possibly the best advice to the small exhibitor," he added, "is to stick to 'flatties' and Roy Rogers, leaving the big fellows to lose the money on costly experiments."

Chairman Tom Massicks could not see small exhibitors sinking capital in CinemaScope unless there was some evidence that it would do for the industry what the "talkies" did. And there was nothing in his experience to suggest that it would do anything of the kind.

There were several references to Mr. Rank's announcement that Odeon would limit CinemaScope installations to 75 theatres, and to the inspired rumours that MGM was nearing perfection of a simpler system.

When one member suggested that there might relatively soon be no product for old-type screen and equipment, the chairman said shortly: "There can be no monopoly without a market. Independent exhibitors can withhold the market and so prevent the establishment of a monopoly."

Billy Carr, who is installing CinemaScope in two of his halls, made only one *sotto voce* comment through the debate. It was: "Sour grapes."

The debate was introduced by Harry Griffiths reporting from the meeting with Mr. Skouras.

The high quality of the TV news reel was mentioned. Chairman Massicks explained that the proposal to insert a colour section in kinema reels was ruled out by expense. A back-bencher said: "There should be a southern edition, a midland, a northern and a Scottish edition with the balance of footage given to events in those areas."

This was considered a good idea—if practicable.

Fred Jordan mentioned that the association was preparing a memorandum designed to explain the proposed new Home Office regulations.

"We tried to get these regulations framed in such form that they could be read only one way," he said, "but the task was hopeless. So we are seeking to get the memo issued to indicate what is really intended.

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"Now we are very much worried by the fact that somebody wants to re-write the Home Office manual. This has always been irksome because, while it had no legal force in itself, fire officers and others were inclined to seize on odd recommendations which appealed to them as desirable and to require that these be carried out.

"We are, however, offering the most strenuous opposition to any re-writing of this manual and are hopeful that the notion will be dropped."

The branch placed on record its deep appreciation of the services rendered to the industry by the retiring chairman, J. W. Davies.

James E. Perkins, chairman and managing director of Paramount, bids farewell to Oreste Kirkop, the Maltese tenor, on his departure for Hollywood. Kirkop, who has been signed by Paramount, recently concluded a successful season at Covent Garden

We Should Have Stuck Out for Those Tests

BRISTOL

AFTER DISCUSSING CinemaScope for more than an hour last week, Bristol and West of England CEA members expressed agreement with the attitude taken by the executive committee. Summing up, the chairman (Ald. F. G. W. Chamberlain) said: "With a bigger meeting we could have come out very strongly and demanded that 20th Century-Fox should hold open tests of single and four-track sound."

E. C. Rogers (Gloucester) in his report on the executive committee meeting said: "By and large we are still of the opinion that at its present cost CinemaScope is not an economic proposition at all."

He added that installation quotations were between £4,000 and £5,000.

Some members said they had not been greatly impressed with four-track sound and H. Gower (Eastville Hippodrome, Bristol) stressed that when assessing impression on the public it had to be borne in mind that there was a greater impact on patrons who were used to bad single-track sound equipment.

The sound with four-track installations was from new equipment in tip-top condition, pointed out the chairman. He was inclined to think that the difference compared to single-track equipment in the same condition would not be very great.

Rogers said he understood that service charges for stereophonic sound were double and in some cases treble normal charges.

Ald. Chamberlain commented that he had been, like other people, astonished to hear the statement that Mr. Rank was not going to go beyond 75 installations of CinemaScope.

Ald. Chamberlain continued, "Once the people get used to CinemaScope they will not flock to it as they have done while it has been a novelty.

"I suppose also that in Rank's other theatres, taking each theatre as a theatre, he is up against the same economic stress as we smaller exhibitors."

There was no doubt that the system represented progress, said Rogers, and the wide screen was the thing of the future. "I think, generally speaking, exhibitors would all sign up but it is stereophonic sound which is the bugbear."

Instancing pictures like "Genevieve" and "Trouble in Store," H. Gower said in the long run it was the entertainment value of the film that counted.

Subscriptions on Up-grading

When members heard that two halls in the area had been up-graded "As," Ald. Chamberlain commented that the subscription scale was not in the right proportions.

It seemed wrong that a kinema with a holding capacity of £30 should have to pay the same subscription as one with one of £150, suggested C. R. Thompson (Regal, Staple Hill, Bristol).

It was agreed to take no action unless there were complaints by members.

Secretary S. W. Savery is to circularise members asking them to approach local MPs on the subject of entertainments tax relief and report any results. Ald. Chamberlain and E. C. Rogers said they might visit MPs at the House when in London for the CEA annual meeting.

The branch's resolution to the general council seeking a change of rule to permit a third of members present at any meeting to secure a postal ballot of the entire membership of the CEA will not be withdrawn, members agreed.

Manchester . . . Edinburgh . . . they talk about Skouras and his 'Scope

'Scope Men "Damaged Their Case"

MANCHESTER

THEY talked about CinemaScope. But first they wanted to know: Is the manager of a hall that has been down-graded owing to decline in takings entitled to have his pay restored to the original rate plus the 15s. increase, under the new agreement with SCMA? Manchester and Salford branch committee, at its meeting on February 17, decided to ask headquarters for a clarification of this point. J. Moorhouse presided.

Secretary T. E. Robinson informed the meeting that the agreement had been ratified by the executive committee. There were points of difference in the new agreement as compared with the old agreement, one of them being that down-grading can only be operated on change of manager.

W. Miller: What happens in the case of a manager now receiving the down-graded salary? Does he get his salary restored to the original level plus the 15s.?

Chairman: No. You pay him only the extra 15s.

Mr. Miller considered the point needed clarification. Presumably there would be a list of salaries for the various grades, but there was no provision for down-grading.

During discussion, the question was asked whether one could dismiss a manager and then re-engage him at the lower salary.

The Chairman replied: "You may be up against it because of wrongful dismissal. If you dismissed a manager because you could not afford to pay the salary that would be a just cause, but if you tried to re-engage him at the same kinema difficulties might ensue. The issue could only be decided by a test case.

A. E. Wright: The main point is that you can down-grade the kinema but not the manager.

Tell your MPs

A letter from the general secretary urged members to write to, or contact personally, their MPs to press the case for reduction in entertainments tax.

When Mr. Wright commented that he wondered whether it would have been good policy to interest patrons, the chairman replied that exhibitors were in need of extra revenue. Patrons were not interested in where the money went.

"If you can let your MP have trading figures, do so," he said. "But write."

Impressions of SS Meeting

Giving his impressions of the London meeting addressed by Spyros Skouras on CinemaScope, The Secretary said it seemed to him that Mr. Skouras damaged his case when he stated Mr. Rank, having equipped 75 theatres, was not going any further and secondly when he flatly refused a test without the stereophonic sound.

The many letters he read were obviously inspired, but it was noticeable that those from exhibitors in this country did not emphasise the stereophonic sound but the improvement in presentation.

"The upshot of the meeting was that Mr. Skouras did not convince anyone except perhaps the one man who spoke in its favour," said Mr. Robinson. "There is no doubt about it that the majority of exhibitors is against CinemaScope on the grounds of expense."

Conflicting Instructions

It was reported that Leslie Knopp, CEA technical adviser, had written to the Town Clerk of Salford concerning a condition of the licences. The Chairman said for more than 20 years he had provided internally illuminated toilet signs at one of his theatres. Recently an inspecting officer pointed out that this contravened one of conditions of the licence and requested the removal of the lamps, which was done. About three weeks afterwards the fire inspection officer complained that these signs were not illuminated and requested the lamps to be replaced.

In his letter to the authority, Mr. Knopp pointed out there were several other conditions which were considered onerous. Under the Cinematograph Act, 1952, the Secretary of State is required to issue new regulations and when these regulations were promulgated it would be found that many of the conditions in the Salford licences would require to be modified.

He suggested that when these regulations were published the watch committee should receive a deputation from the CEA for the purpose of exchange of views and agreeing future conditions.

Report on 3-D

The Secretary drew attention to the sixth report on 3-D and wide-screen picture presentation, contained in the report of the executive committee, in which reference is made to the committee which was formed by Illuminating Engineers' Society to investigate eye strain. There were given two existing recommendations which were adopted by many licensing authorities. Mr. Robinson said he could not understand the two "recommendations," neither could a kinema architect to whom he had shown them.

He had written to Mr. Knopp: "When I read the digest of the report of the IES on sight lines to screen I was reminded of Mr. Churchill's comment when he came across a particularly obscure bit of civil service English. He is reputed to have scrawled across the page, 'Up with this I will not put.' I wonder whether you will assist me in elucidating the two conditions by means of a rough diagram, for certainly I have great difficulty in understanding No. 1, while No. 2 I literally cannot make head or tail of. I suspect that this is not your wording and I have sufficient confidence in you to think you probably know the answer."

D. L. Jones: You will want a blackboard and slide rule.

NATKE Claim

From NATKE a letter was received outlining a case for extra pay alleged to be due to cleaners employed at a kinema in the branch area. The cleaners were stated to have been called back to work several Saturdays after the matinees, and also for 12 matinees during school holidays, and to have been paid only 5s. 6d. instead of 7s. 4d. for Sunday work.

According ot the divisional organiser of NATKE, the kinema manager stated the cleaners worked only 19 hours per week, including the call back on Saturdays, also that this justified calling them back on the 12 occasions without extra pay.

The cleaners in question claimed they worked four hours a day, 24 hours a week. as per the agreement.

It was agreed that the branch officers (J. Moorhouse, T. E. Robinson and W. Miller) should arrange a meeting with the parties concerned.

Branch Chairmanship

The Secretary said he had received a letter from C. W. Fennell accepting the chairmanship of the branch.

It was decided to leave to the individual discretion of members an application from the City Surveyor, Manchester, for slides to be shown in connection with the anti-litter campaign in April.

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SEE WHAT HAPPENS WITH THE CIRCUITS

EDINBURGH

THE Edinburgh Section of the CEA discussed one subject only—the meeting of exhibitors with Spyros Skouras, Twentieth Century-Fox president. J. K. S. Poole reported, and advised small exhibitors to watch the experience of the two circuits that had installed stereophonic sound in a number of their houses. Walter Maguire presided.

The annual luncheon in the Adams Rooms, George Street, which was attended by a company of more than 100, was again a very successful function. The section was well represented, and practically all the renters from Glasgow attended. The principal toast was to have been proposed by Sir Alexander King, but he was too ill to attend. Albert Mackie, well-known Edinburgh journalist, poet, and playwright, deputised.

Stereophonic Sound

Mr. Poole, reporting on the meeting with Spyros Skouras at the business meeting that followed the luncheon, said his advice to the small exhibitor was for the present to await stereophonic sound developments with the CMA and ABC circuits, which had already had some experience of it. "The Robe," he admitted, had been a first-class success, but they did not know yet what proportion of that success was owed to the picture itself, what proportion was owed to the width of the screen, and what proportion to the sound.

It was his view that in about 18 months' time, just as the public regarded a musical in black and white as out of date, so would they regard as out of date any big spectacular film that was not presented on CinemaScope or some alternative method.

Mr. Maguire, replying to T. Timmins (Lochgelly), who raised the point of the monopolist condition, said he thought they should not work on those lines at the moment, but mark time until they saw what happened, particularly with regard to CMA and ABC. He thought that 99 per cent. of the exhibitors could not see how they were going to get back the cost of stereophonic sound.

Miss Di Rollo suggested that the big question was not "How to Marry a Millionaire," but how to find £6,000.

Louis D. Dickson said stereophonic sound distributed the sound where it was supposed to come from, but the result was pretty much what a ventriloquist got. He admitted that the sound was better, but he doubted whether it was so much better that the public would appreciate the difference.

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Wanted: A Quota for Sponsored TV

ARTISTS PUT FOUR-POINT PLAN TO P M G

THIRTEEN organisations representing authors, song writers, actors, musicians, variety artists, technicians and craftsmen met the Postmaster-General, Earl De la Warr, last week to demand a quota for sponsored television. David Gammans, the Assistant PMG, and H. G. Strauss, Parliamentary Secretary to the Board of Trade, were also present.

A statement issued by British Actors' Equity later said: "The deputation urged that there is a serious danger that the new service, instead of providing a medium for British culture, may be flooded with films and recorded programmes which have already been used abroad.

"The deputation stated that a very large number of such films is known to be available. Since they have already covered their cost of production, their cheapness will, in the view of the deputation, tempt advertisers and programme companies to use them to the exclusion of fresh material of British origin.

"To meet this danger and to safeguard the character of the new service, the deputation asked the Government that the Bill which establishes commercial TV should contain the following provisions—observance of which should be a condition of the issue of any licence:

"(1) That not less than 80 per cent. of the programmes transmitted by any TV station should be British. In order to ensure the effectiveness of this safeguard, the quota should be applied separately to peak and off-peak periods and separately to live and recorded material.

"(2) That there should be no transmission of films or other recorded programmes which have already been publicly exhibited at home or abroad before the date of the first licence. Exceptions to this should be permitted only on cultural or educational grounds subject to the approval of a selection committee.

"(3) That there should be a fair wages clause analogous to that in the Cinematograph Film Act, 1938.

"(4) That the new corporation and other undertakings engaged in the commercial TV service should be under the obligation to recognise and negotiate with the organisation representative of the employees and workpeople concerned."

Represented on the deputation were: The Association of Cinematograph and Allied Technicians, British Actors' Equity Association, Concert Artists' Association, Electrical Trades Union, Film Artists' Association, Musicians' Union, National Association of Theatrical and Kine Employees, Society of Authors, League of Dramatists, Radio Writers' Association, Screen Writers' Association, Songwriters' Guild, and the Variety Artistes' Federation.

The Postmaster-General undertook to keep all points raised by the deputation well in mind.

Kinemas Change Hands

J. Rowland Sales, F.V.A., the kinema and theatre estate agent and valuer, reports that he has concluded on behalf of the owner, R. Taylor, the transfers of the Palladium, Morecambe, Lancashire, seating 1,043, the New Plaza, Morecambe (842), and the Whitehall, Morecambe (887), to H. C. Orr, of Coventry. Rowland Sales is negotiating further kinemas for Mr. Orr.

A Column About Kinemas

CMA Wants Site in Manchester

CIRCUITS Management Association has approached Manchester Corporation on the possibility of building a new kinema on the Wythenshawe Estate. Other kinema circuits are also interested.

A sub-committee has been appointed to consider applications and also to investigate the possibilities of a municipally owned kinema or theatre.

The Strand has a New One

An attractive kinema, seating 102, was opened last week in Shell-Mex House, Strand, London, W.C.2. It will serve to give regular film shows for the company's staff, and for instructional and occasionally advertising purposes, and will also be used by the Shell Film Unit.

General Building and Theatre Equipment, Ltd., were the main contractors, and J. Frank Brockliss, Ltd., supplied and installed the Philips projection equipment. The kinema will be described in THE IDEAL KINEMA, March 11 issue.

Glasgow Rebuilding

The Lyric Theatre, Glasgow, owned by the YMCA, damaged by fire a year ago, is to be rebuilt at a cost of £90.000. Plans, which have been approved by the Dean of Guild, provide for a modern theatre on the lines of the older building, steel-framed, with seating accommodation for 800

The theatre will be equipped for film shows.

Hull Gives the O.K.

Hull Corporation Housing Committee has authorised the town clerk to negotiate a building lease for a kinema on the Bolton Grange Estate with Hull Picture Playhouses.

Objection to Newsreel Screenings

At the Scarborough Brewster Sessions, Pentland Hick, a local entertainment proprietor, applied for a music, singing and dancing licence from 9 a.m. to midnight for the Grand Hall, Huntriss Row. The application was adjourned until March 14.

Mr. Hick previously outlined to the authorities a project for using the Grand Hall as a kinema for the showing of cartoons and newsreels.

The application was opposed by L. Bealy Smith, representing the five kinemas in the town. He felt that the kinemas catered adequately for the needs of the public already.

British and Foreign Films as Box-office Partners

MUTUAL aid between British and Continental films is the plan behind the decision of A. M. G. Gelardi, of Archway, to launch a home-production programme under the banner of his associated company, Parkside; his aim is a regular schedule of three or four films a year; and they will *not* be second features.

First Parkside film this year, "The Golden Link," starring Andre Morell, Thea Gregory, Patrick Holt and Jack Watling, was visited at Riverside by KINE. Studio correspondent Graham Clarke, to whom Arthur Gelardi explained his firm belief in a promising future for an Anglo-Continental combination.

Mr. Gelardi and Archway have been one of the main forces in the popularisation of Continental films here, but the considerable progress made has, so far, stopped short of full circuit releases. Mr. Gelardi believes that if Archway can offer good British films in company with good Continental films, that final hurdle may well be overcome.

In addition to his Parkside features he plans to handle a number of features to be made by independent British producers, and reckons that a total of about six a year will meet his present needs. The only real limitation, he says, is finding really good stories.

"The Golden Link" is due to finish at the end of this week, producer Guido Coen and director Charles Saunders having kept closely to a fast schedule. I was particularly interested in the main set being used. This represents the staircase of a block of flats and is unusual in that it is two storeys high and is workable almost to the studio roof. I climbed to the top and was impressed with the design of art director Wilfrid Arnold and the stout work of the construction staff; the staircase, which is felted throughout, did not yield a single creak. Although it is expensive, this set is well worth its cost, for more than a third of the action of the story takes place on it.

Riverside Prospects

NEXT picture into Riverside is to be the A.C.T. production, "Second Fiddle," produced by Henry Passmore. Following this, Daniel M. Angel plans to move in with "The Sea Shall Not Have Them"; and the studio, generally, has promise of another active year.

Looking ahead to the increase in the use of colour, Riverside is at present installing a 750-kW. Bruce Peebles motor convertor set on a three-wire system, DC, 115 volts. It is expected that the new power-house will be completed and the plant in full swing by mid-March. The present supply at the studio is 500 kW. and the new plant will increase the total capacity to 1,000 kW., of which 250 kW. will remain available for domestic uses.

All the building and installation is being done by the studio staff, under the supervision of studio manager Percy Kendrick.

For Britain

FAITHFUL to the promise made last year that they would produce a film in Britain as soon as a suitable story was decided upon, the King brothers are to shoot "Two-Headed Spy" here later this year. German and Italian versions will also be made in their respective countries.

REDUNDANCIES AT MGM

BECAUSE there is now likely to be a considerable interval before another British film is started at the studio, MGM at Elstree has declared redundancies on its staff and has given notices of dismissal to more than 300 employees. Those affected are members of the Association of Cine and Allied Technicians, the National Association of Theatre and Kine Employees, and the Electrical Trades Union.

In the past, MGM has usually retained its staff during intervals between productions, but the expected length of inactivity on the stages, combined with a call for economy, has led to the break in tradition. The employees received their notices on the completion of "Beau Brummel" last week. About 100 key employees are being retained.

The slack period can largely be ascribed to the postponement until next year of "Ben Hur." The next film to be made at Elstree is likely to be "Digby," starring Spencer Tracy, which has a tentative starting date in May.

At Merton Park

THIS week Anglo Guild started another film at Merton Park, "The Brain Machine," produced by Alec Snowden and directed by Ken Hughes.

The co-stars are Patrick Barr, Elizabeth Allan and Maxwell Reed, and the story is based on a "prophecy" by an invention called an electro-encephalograph, which can reveal whether a person is likely to display violence in certain situations.

In Rome's Studios

THE up-to-date equipment of the leading studios of Rome was described to the BKS film production division last week by P. Cavazzuti.

The Italian branches of Mole-Richardson and Cinesolux (GEC representatives) run hire services. Debrie cameras are widely used and Mitchell have recently been imported. Newall and Vinten cameras are gaining popularity. With the advent of colour, Taylor-Hobson lenses are increasingly used. Western Electric, RCA, Klangfilm, Perfection and Reeves optical recording is used, but magnetic recording is gaining ground.

Comedy in Colour

ASSOCIATED British is to make a comedy in EastmanColor, "For Better, For Worse . . .," at Elstree Studios. Shooting starts on March 1 and the film will be directed by J. Lee-Thompson.

Dirk Bogarde will play the leading rôle, with Susan Stephen as his wife. Dennis Price, Cecil Parker and Thora Hird are also in the cast. The producer of "For Better, For Worse . . ." is Kenneth Harper. Arthur Watkyn wrote the story and lighting cameraman Guy Green will be in charge of the cameras.

THE BRAIN MACHINE is being made at Merton Park for Anglo-Amalgamated release, Photo shows director, Ken Hughes; producer Alec Snowden (left), and star Elizabeth Allan, at a hospital, looking at an electro encephalograph—the "Brain Machine" featured in the story

Ealing Delay

SHOOTING on the Ealing production, "Ingram's Peace" has been postponed until the autumn.

The trouble is the climate of Aden, where much of the filming is to be done. It has been decided that it would be impractical to make a start on the film when its completion might be jeopardised by the arrival of the hot weather season.

To fill the gap created in its production schedule, Ealing is planning to make a film version of Air-Marshal Sir Victor Goddard's story, "The Night My Number Came Up." A start is expected about mid-April, and Leslie Norman will direct.

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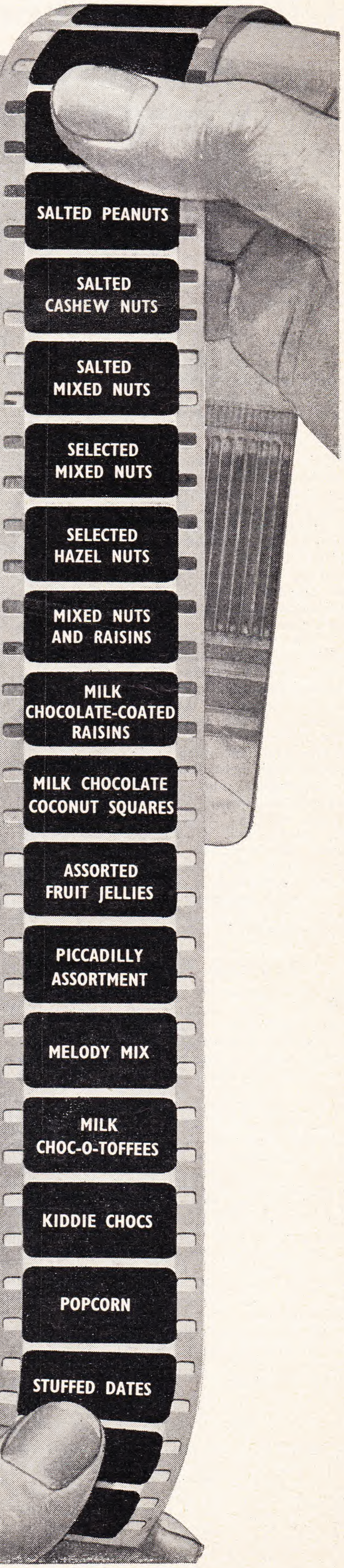

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MANAGEMENT

THE FEATURE THAT HELPS YOU KEEP YOUR HOUSE IN ORDER

Are You Guilty of Any of These?

LOOKING through the popular film press, I must say I am impressed by the number of complaints about the running of kinemas. Now we all know how people like writing letters to magazines and newspapers, so it is quite on the cards that many—if not all—of these grouses are so much hot air.

But, on the other hand, a complaint is a complaint, and should not lightly be dismissed. Even if you're sure that none of the complaints is directed at your own kinema, I think time spent on double checking on this point is time well spent. Therefore, let's list the most popular grouses from kinemagoers and make sure our kinema was not the one that sparked them off.

The doorman: He may or may not open the door for a patron according to how he is feeling. The letter-writers seem to be letting off quite a lot of steam on this point. Other staff disservices are cashiers who no longer say " please " or " thank you," and usherettes who are never to be found —or if they are, their torch etiquette seems to be to get patrons straight in the eye.

Sound: Another popular grouse is the poor handling of sound volume control. Some kinemas have acoustic shortcomings and little can be done about it by the projectionists. But there does seem to be certain substance to the complaint of too loud or too soft reproduction.

I've noticed the growing habit of some players to mumble their words —the chief projectionist should be on the alert for this sort of craftsmanship. Incidentally, some very interesting remarks on keeping an eye (or is it an ear?) on volume control was revealed by Earl Sponable Twentieth Century-Fox's technical man, when addressing the Screenwriters' Association on CinemaScope. He was quite frank about the fact that they have not as yet perfected stereophonic recording and that it does throw an extra responsibility on to the projectionist.

Invalid chairs: Are they permited in your kinema? If so, do all the interested parties in your area know about the conditions—if any—on which these chairs may be brought in?

Since regulations vary there is much misunderstanding on this point, and nine times out of ten it is the kinema manager and not the local authority who takes the blame. It is good public relations to let patrons know if invalid chairs are permitted —if not, tell them why.

Press publicity: It gives you a good feeling to be able to report X-inches of free space in your local newspaper, but do you sometimes overlook the smaller things that should have gone into that same newspaper? The starting times of **all** the films in the programme? Many people have, apparently, noticed that certain kinemas don't give this vital information.

Now, a quick run-through of the popular **suggestions** from patrons. They ask for better cloakroom facilities (particularly welcome after queueing in the rain) a request box (quite a safety-valve, this, for those who are always demanding this and that film), and a reduction in the length of intervals.

Well, for what it's worth, that's what kinemagoers are talking about.

Look After 'Em

WE all know that the kinema manager is a busy man. But even the busiest of men must find time for important things. One of the essentials to running a successful kinema is a happy and contented staff. And you cannot expect to have a contented staff if the working conditions are bad. So, even if it costs money to improve staff conditions, it is an investment.

Wherever there is a slack staff there can be found a slack manager. Wherever there is a dirty, untidy office or staffroom, the kinema is in a similar condition.

I know of one kinema that was not up to the necessary standards of efficiency, and the manager received a nasty shock. The supervisory executive of his circuit made an unexpected call.

All the staff were gathered together and rebuked. They were told what was demanded of them as members of a kinema staff, especially as far as cleanliness was concerned.

After the pep talk the executive called for suggestions and constructive criticisms. He was immediately tackled by an usherette, who said that working conditions could be improved, and by doing so, the staff would act accordingly.

The executive went to see for himself and found the staffroom in a deplorable state, with little or no provision made for the employees' comfort or convenience.

This was remedied within a week; it cost a few pounds and some effort, but the kinema benefited, for the staff took an interest and pride in their surroundings. Their attitude towards patrons was friendly and they were more willing to supply the kind of service needed in the kinema today.

SHOWMANSHIP

THE **COMPANY OF SHOWMEN'S** *OWN FORUM FOR THE EXCHANGE OF CONSTRUCTIVE IDEA*

Pride of Place

An Idea With A Punch

I KNOW that the promoting of a girls' boxing contest has been pounced upon in the past and I am fully aware that certain sections of the public look upon it as being in doubtful taste.

However, it is a bad show if we cannot be provocative from time to time, as long as we use discretion and a little common sense.

To organise an event that is likely to upset certain local inhabitants could endanger the kinema's good public relations. But a popular manager knows how far he can go without annoying possible patrons.

It would be very dangerous to promote a girls' boxing contest in certain towns, in others it would be received with approval by both patrons and local dignitaries.

But J. F. Concannon of the Roxy, Bradford, evidently knew his public. He took the plunge and a boxing contest was organised for the girl members of his children's club.

The local inhabitants took an interest in the event and the girls were enthusiastic.

Each street in the neighbourhood was asked to enter its champions. The heats lasted four weeks, and obviously met with local approval.

THOUGHT for the week: Let's not be swamped too much by the renters' campaign books. By and large they give us some sound ideas for outlines to campaigns, but they are by no means the rule book to be followed slavishly.

You know, I have noticed lately quite an affectionate clinging to the renters' suggestions—indeed, where a showman has gone out of his way to put in even the smallest idea of his own it has stuck out like the S.S. United States tied alongside Brighton Pier.

So let's keep at it by showing the renters that we know our own side of the business.

How To Marry A Millionaire

P. J. MILLS, Gaumont, Liverpool

A LARGE foyer display took the form of a mock CinemaScope screen, and for away-from-the-theatre publicity he used 12 mobile vans displaying pictorial quads. They covered almost every district in Liverpool. Pin-up pictures and 4-page throwaways were distributed to some 10,000 employees in local factories and extra press space was taken.

H. SHAMPAN, Odeon, Woolwich

THE LOCHNAGER Girls' Pipe Band marched through the streets and performed from the stage of the theatre. Credits for the film were carried in front of the band and they also entertained people waiting in bus queues. For the children there was a painting contest, and for the adults a handwriting contest, both of which were well supported. Colourful displays and generous distribution of throwaways completed the campaign.

The Yellow Balloon

E. C. BIGNY, Playhouse, Cambridge

KNOWING THAT the film was to run concurrently at another kinema in the town, Bigny and his brother-manager arranged a get-together and organised a balloon race between the two kinemas. Balloons and hydrogen gas were obtained and the race scheduled for the Saturday. The public showed interest and amusement in the event, and there were a large number of entries.

Conquest of Everest

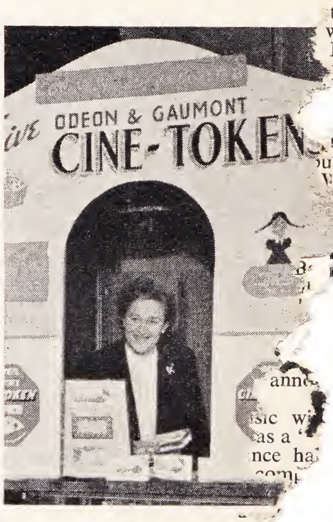
R. L. COOK, Savoy, Swindon

THERE WERE very few angles that were overlooked by Cook in this comprehensive campaign. A composite page was taken in the *Swindon Evening Advertiser*, and altogether 80 inches of press space was obtained. Tie-ups were made with the educational authorities and the *Sunday Express* in connection with the serialisation. Mountaineering equipment made a fine show in the foyer, and a canopy display was erected.

Captain Blood, Fugitive

F. B. PAGE, Rex, Islington

PUBLICITY BEGAN with the distribution of 500 cellophane bags containing yeast tablets plus catchily-worded cards giving credit film. As a street stunt one operators was transformed walking bottle of tonic by m an old linen banner whic painted over with the real tonic for the blood— foot blood cells, with



This kiosk was erecte
Foster of the Gaumont,
in the foyer to serve a du
pose of promoting the
Cine-tokens and inform
about the children's club

* * *

Continued on pa

The fire sequences in QUO VADIS (MGM) were used by H. D. Morice of the Grand, Bradbury as an angle for his campaign. He arranged this foyer display with the fire service. The Fire Chief and the Chief of Police are pictured here

SHOWMANSHIP—contd.

placed outside the theatre together with cards reading, "Even the blood cells are running to see . . ." and attractive posters were used in advantageous positions throughout the district.

Public Relations

H. SHAMPAN, Odeon, Woolwich

FOR HIS work in teaching road safety to the minors, Shampan has made a "Knight of the Order the Road." A dog, which had ne so much to help, received a edal. It was presented on the stage the Odeon, where the dog demonated its road sense, and, from the mments received, Shampan knows through his efforts he has won the confidence and good will of ocal inhabitants.

DEL NEVO, Regal, Oxford

AT DEL NEVO'S suggestion, Pathe News filmed the 4th-round Cup Tie between the local team and Bolton Wanderers. Local sports stores d equipment with which he e a display in the theatre foyer, the press co-operated by giving ce that the game would be filmed. otball team was invited to the and a generous handful of pubons and local approval was

Regal, Beverley

DVANCE contingent of can troops arrived in the dis- nd Heaton was quick off the to show some well-timed the form of his current Red Beret." The Mayor hand to welcome the troops. erwards there was a small on, all of which earned itself e-up in the local press.

'n' Down the River

AY, Pavilion, Wick

IZ CONTESTS were used to t this film, and the first one was conjunction with the local second contest was in- skippers and crews of the fleet and notices typed by placed on show in fish s rooms and at the har- its for the film and the musical numbers were featured at a dance held in the town, and two girls, well known locally, sang some of the songs from the picture.

Our Girl Friday

J. D. BURCHELL, A/M, Gaumont, Portsmouth

THE BEST part of the campaign was effected in a tie-up with a radio dealers who offered a record player as a prize for the winning entry in a competition linking in with the film. The dealers put on a window display, helped with the distribution of throwaways and also with the judging of the contest.

Trouble In Store

H. V. SHATWELL, Gaumont, Grimsby

FAN PORTRAITS, throwaways, and records made by Norman Wisdom were the advance guards of this campaign. Shatwell got a half composite page in the "Grimsby Telegraph," and his efforts at tying-up with local traders were very successful. As a street stunt he had a full-sized coloured cut-out of Wisdom fixed on to a trailer and this was towed around the district and at a football match.

R. H. DOWNES, Gaumont, Birkenhead

SOME WEEKS before playdate, Downes contacted the town's leading store and arranged a novel foyer display. Half the theatre lounge was transformed into the "floor" of a store with all the usual items you see there, and behind each counter was a dummy salesgirl. At the rear of the display was a large cut-out of Norman Wisdom plus film credits.

The Beast from 20,000 Fathoms

J. DUNACHIE, Regal, Paisley

PHOTOGRAPHS and models of the ugliest reptiles in the world were used by Dunachie in the small foyer display he put on. One live specimen was kept in a tank around which had been erected a muslin screen representing ice, and blue lights concealed behind the muslin gave the necessary cold effect.

V. C. HIBBIT, A/M, Gaumont, Derby

IT IS, Hibbit tells me, difficult to get any press publicity in Derby, so his tie-up with a composite page in the "Derby Evening Telegraph" can be classed as quite a success. The usual publicity material formed the backbone of the campaign.

Beat the Devil

D. H. VAUGHAN, Roxy, Blackheath

THE IDEA was to sell the film by advertising it as an adult comedy, and, to start with, Vaughan used an ancient car, with credits attached, to spread publicity round the district. A thousand personal letter throwaways were distributed during the week prior to playdate and cartoon silhouettes of the devil were used in the foyer.

The Charge At Feather River

V. G. MOSS, Forum, West Hartlepool

A MAN DRESSED as an Indian chief paraded the town and handed out throwaways, and in the foyer he handed 3-D glasses to patrons. The front of house was decorated with feather cut-outs and Indian headbands, etc., and for the minors he organised a contest with prizes for those who could collect the largest number of feathers for their headdress.

Call Me Madam

S. V. MURDOCH, Gaumont, Anfield, Liverpool

THE MOST successful part of the campaign was a tie-up with a ballroom where a "Call Me Madam" dance contest was arranged. It was estimated that 2,000 dancers heard and saw the publicity for the film, and some 76 couples entered for the contest. In the foyer Murdoch used a piano and a pianist to entertain the patrons with musical numbers from the film, and music stores co-operated well in plugging it.

Genevieve

B. F. SMITH, Odeon, Uxbridge

THE FILM had been reissued to Smith's theatre by popular demand, and to publicise the fact that this money-spinner was back in town he contacted the owner of the actual car, who owns a motor station in Uxbridge. The owner was quite willing to loan the car and drive it round the town on the Saturday before playdate bearing credits for the film. Permission was then obtained from the council and the car was driven into the foyer, causing, as one might imagine, quite a stir.

The Heart Of The Matter

G. N. KEITH, Savoy, Teddington

A FREE paragraph in the local press asking for souvenirs brought worthwhile results, and Keith had exhibits to use in a foyer display depicting West Africa. Three window displays were obtained through the national tie-ups, and 1,000 throwaways were distributed advertising the film. Keith also organised a quiz for patrons, asking them to name Trevor Howard's leading ladies.

Children's Club Activities

R. D. MONEY, Odeon, Hayes

WORKING UP from the theory that most children love to act, Money has encouraged several of his minors to take it up, and now has a show entitled "Beaux and Belles," which he takes to various other places of entertainment. He claims that many of the children who were formerly somewhat disinterested and lacked confidence are now happy and more lively.

RENTERS' AIDS

AMONG the many angles suggested in MGM's campaign book for "Torch Song" there is a "Joan Crawford competition" in which patrons are invited to list all her MGM pictures, together with the leading man in each, and identification of star stills, where the star's face is blacked out. The whole thing is linked up with a special newspaper article.

The accent is on music, and records and sheet-music of the songs from the film should attract attention. Dancing competitions, a "Torch Song" dance, music-shop displays and a stunt whereby diners request a "torch song" follow on this theme.

Hair styles, men's hatters and a street stunt, "I'm carrying a torch for Joan Crawford," are other ideas worthy of attention.

A "Whalers' Club," a "Bride of the Month" competition and a "Foyer Thrill Board" are among the many eye-catching exploitation ideas described in detail in MGM's campaign book for the film "All the Brothers Were Valiant."

Many of the novelties listed in the book have already been tried and found eminently successful.

Ticket-selling highlights abound in the picture, and many of these have found their way into tie-up stunts and other showmanship angles. There are giant books bearing film covers which can be stood in the foyer, and the film should tie-up well with local Sea Cadets and sail-boat owners.

☆ ☆ ☆

RKO-Radio tell exhibitors in its campaign book for "Androcles and the Lion" not to forget the Lion. The renters suggest a tie-up with the RSPCA for the way the animals are treated in the film and the relationship between Androcles and his pet.

A tie-up is also suggested for Bernard Shaw books. The book "Androcles and the Lion" is published in the Penguin Series. RKO-Radio has also issued a comprehensive campaign book on "Appointment in Honduras."

Personal Affair

F. THOMAS, A/M, Odeon, Peterborough

THOMAS stressed the feminine angle in his campaign. Two thousand "strictly personal" envelopes were distributed throughout bus stations and PA announcements were made. A worthwhile tie-up was made with a fashion store.

The Conquest Of Everest

R. J. CRABB, Lyric, Wellingborough

THE GAS BOARD supplied a window display that created interest in the film, and though the remaining window displays were of the general form, the quantity ensured widespread publicity. Three thousand schoolchildren attended the special matinées, and a local man who had climbed with Sir John Hunt gave a talk prior to each of the matinées.

C. P. GROGG, Astra, RAF, Celle, Western Europe

DURING A snowstorm a replica of the base camp No. 4 was set up outside the kinema and made an excellent plug for the film. The tents

The Showman's Credit Awards

THE following managers are commended for noteworthy campaigns. Each mention may be counted toward the six required for membership of the Company of Showmen. The campaigns will also be considered in the judging of the "Kine." Annual Championship Awards.

Affair with a Stranger: S. Murdoch, Gaumont, Liverpool.

Beast from 20,000 Fathoms, The: W. McLarty, Regal, Hamilton.

Beat the Devil: A. Wardle, A/M, Regal, Hounslow.

Big Heat, The: S. Winterson, Elephant and Castle, S.E.1.

Call Me Madam: A. McDonald, Cinema House, Bathgate.

Charge at Feather River, The: J. Wilkinson, Haymarket, Newcastle; I. Burnett, A/M, Ritz, Aldershot; D. Hughes, H/M, Regal, Cheltenham; N. Scott-Buccleuch, Regent, Norwich.

Children's Club Activities: F. Dickenson, Palace, Heckmondwike; R. Bulleyment, Rex, Grimsby.

City Beneath the Sea: H. Heaton, Tivoli, Leeds.

Conquest of Everest, The: Mrs. L. Trahair, A/M, Ritz, Penzance; T. Griffiths, Regal, Levenshulme; L. Malburn, Grand, Falmouth; E. Pearl, Theatre Royal, Bognor Regis; A. Lewis, Regal, Handsworth; C. Watson, Elite, Middlesbrough.

Day to Remember, A: S. Sale, Granada, Dover.

Duel in the Sun: P. Button, A/M, Astoria, Brighton.

Fair Wind to Java: J. Court, Princess, Holyland.

Flight to Tangier—Those Redheads from Seattle: D. Rawson-Martin, Broadway, Peterborough; A. Davids, Gaumont, Worcester.

From Here to Eternity: L. Phillips, Odeon, Golders Green; H. Murray, Odeon, Camberwell; L. Benjamin, Odeon, Hendon.

Genevieve: E. Harrington, Public Hall, Carlisle; R. Walker, Plaza, Gravesend; N. Davis, A/M, Reo, Liverpool.

Grace Moore Story, The: D. Cave, A/M, Roxy, Blackheath; K. Bradley, A/M, Regal, Hackney; W. Wilson, Regal, Ilford.

Gun Belt: F. Ashbolt, Empire, Islington.

Hans Christian Andersen: J. Hoyle, Albert, Brighouse.

Heart of the Matter, The: N. Lee, A/M, Rex, Stratford; H. O'Brien, Coronation, Manor Park; R. Moody, A/M, Forum, Ealing.

Here Come the Girls: R. Cooke, A/M, Odeon, Chester.

House Publicity: R. Hornsby, Royal, Scunthorpe; G. Whitworth, Empire, Hounslow; T. Moran, Commodore, Liverpool; R. Hobdell, Odeon, Marlow; F. Reay, A/M, Ritz, Stockport; W. Cunningham, County, Lancaster; S. Simpkins, Astra, RAF, Sylt, Western Europe.

Innocents in Paris: R. Brown, Astra, RAF, Kirton Lindsey.

Intruder, The: H. Morice, Grand, Banbury.

Isn't Life Wonderful?: E. Handford, Rex, Bedminster.

Is Your Honeymoon Really Necessary?: P. Skellon, Odeon, Spalding; G. Lockyer, Odeon, Stafford.

It Came from Outer Space: E. Shelmerdine, Ritz, Hastings.

Man Between, The: D. MacLeod, Coliseum, Glasgow; C. Revis, Ritz, Leeds.

Master of Ballantrae, The: W. Henderson, A/M, Plaza, Govan; S. McAree, Gainsborough, Bootle.

Million Pound Note, The: R. Todd, Odeon, Blackpool.

Mr. Scoutmaster: A. Skirving, T/M, Tivoli, Glasgow.

Moulin Rouge: E. Lennard, Palladium, Norton; A. Boot, A/M, Regent, Crosby.

Personal Appearance: A. McCoy, Ritz, Richmond.

Press Publicity: C. Leary, A/M, Forum, Birmingham; H. Haddon, Grand, Ramsey.

Public Relations: N. Matthews, A/M, Odeon, Ramsgate; R. Pearce, Gaumont, Trowbridge; L. Holman, Ritz, Hereford; S. Winterson, Elephant and Castle, S.E.1.

Red Beret, The: T. Turner, A/M, Plaza, Plymouth.

Return of the Corsican Brothers, The: E. Larrosa, Cameo, Liverpool.

Rob Roy: E. Seals, A/M, Odeon, Sittingbourne; F. Pearman, Odeon, Greenwich.

Royal Tour: A. Williams, Regent, Crosby.

Sangaree—Girls of Pleasure Island, The: G. Flanagan, A/M, Odeon, Woolwich.

Second Chance: L. Sobey, Olympia, Newcastle.

Single-Handed: D. Cleeves, Astra, RAF, Worksop.

So Big—Plunder Over the Plains: G. Dilley, Ritz, Edgware.

South Sea Woman: A. Webb, Odeon, Faversham.

Sword and the Rose, The: J. Wilkie, Astoria, Aston; J. Browne, Odeon, Yeovil.

Take Me to Town: C. Brodie, Regal, Barrow-in-Furness.

Talent Contest: P. Jewett, Regal, Hounslow.

Trouble in Store: F. Howard, A/M, Broadway, Peterborough; G. Frewin, Gaumont, Rochester; E. Gislingham, Gaumont, Cheltenham; M. Tinston, Victoria, Cambridge.

Walking My Baby Back Home: G. Lockyer, Odeon, Stafford.

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were made out of old hessian. Empty food crates, acting as "food" supplies, were overprinted with details of the film. One bore a card worded, "Back later—gone to the Astra." This novel display was floodlit at night.

S. T. BARONTINI, Beau Nash, Bath

A FULL composite page was obtained in the *Bath and Wilts Chronicle*, and screenings of the 16-mm. trailer made at a local hall. The full co-operation of the director of education ensured full matinées for the children, and Barontini did a great deal when it came to saturation coverage in the form of posters and throwaways, etc. Window displays were also part of the campaign.

THE KINEMATOGRAPH WEEKLY

COMPANY OF SHOWMEN

CERTIFICATE OF MEMBERSHIP

This is to Certify that *the following managers have been enrolled for the ensuing year:*

S. T. BARONTINI, Beau Nash, Bath.
H. S. BISH, Gaumont, Chippenham.
LESLIE J. BROWN, Rex, Leytonstone.
B. GILCHRIST, A/M, Gaumont, South Shields.
R. M. MORRISON, Picture House, Thurso.
G. B. MOUNFIELD, A/M, Regal, Gt. Yarmouth.
R. ROBERTSON, A/M, Gaumont, Reading.

HONORARY LIFE MEMBERS

G. LEOPOLD, manager of the Regal, Uxbridge, has been enrolled as Life Member No. 124.
CHAS. RADFORD, manager of the Capitol, Stoke-on-Trent, has been enrolled as Life Member No. 125.

SECOND SEAL OF MERIT

H. BEDFORD, manager of the Gaumont, Derby.

Gentlemen Prefer Blondes

J. T. HOLROYD-DOVETON, A/M, Odeon, Southampton

A FOYER display in co-operation with a perfumery firm had something for both sexes, and, although small, gave credit to the film. A competition was organised to find "The Most Beautiful Blonde," again with the help of the perfume company, and an advertisement giving details of the competition appeared in the *Southern Daily Echo*. Many entries were received and the film was well boosted.

Trouble In Store

B. D. LAMB, A/M, Gaumont, Dundee

A GOOD press coverage, a follow-up of the national tie-ups and excellent co-operation from the staff ensured that Lamb's campaign was a success. He started three weeks before playdate with cut-outs of Wisdom displayed in the theatre and windows of local traders. Five hundred throwaways were distributed on buses, trams and the ferry, and 500 were left with the shops taking part in the campaign. Twenty-seven inches of press space was obtained in the *People's Journal*, and many other routine angles carried out.

The Showman

During the week ending Friday, February 19, the Showman received a total of

240 Entries

"KINE."—MGM £600 CONTEST

An Immaculate "Scandal"

VARIETY would appear to be the keynote of V. Sims's campaign on "Scandal at Scourie" at the Electra, Oxford.

A local character who has exclusive police permission to parade the town for advertising purposes is always immaculately dressed in silk hat and morning clothes. His services were used for advertising the film on market day and carrier bags with credits were also used by theatre staff on the same day.

A Happy Family photograph contest via 1,000 heralds in conjunction with a local photographer, was run with marked success and a prize of a free photograph was the attraction.

Women's societies of all kinds were circularised and overprinted blotters were distributed. The best of the bunch was the placing of reserved cards with credits on tables of various restaurants which are always full at meal times.

✱ Window tie-ups *en masse* was the main angle of the campaign for "Quo Vadis" carried out by Alan Dale, of the Bank Cinema, Clydebank, and he obtained no fewer than nineteen.

Fire posters were distributed to factories with an aggregate of some 17,000 workers and arrows pointing the way were liberally displayed.

A painting contest was run in the local press. What with posting and front-of-the-house display, the film received a thorough overall attention.

✱ A song title and the recent cold weather gave J. B. Fisher, of the Broadway, Southampton, an idea for publicising "Dangerous When Wet."

He placed a cut-out of Esther Williams in a bathing suit outside th
theatre with a hot-water bot
attached. A very appropriate tag w
printed with the words "Baby, It'
Warmer Inside," adapted from
number "Baby, It's Cold Outsi
This attracted sufficient attenti
merit a voluntary paragraph
local newspaper.

A thousand heralds were distribu
and glossy postcards of Esther W
liams were mailed to clubs and ca
teens and a painting competitio
arranged for the minors.

✱ One method used by F. B
of the Regal, Cambridge, to pu
"The Band Wagon" was a P
touring around new estate
places, shopping centres a
ball match. Records of
music were played and ann
ments of playdate made.

Records and sheet music w
tie-ups were arranged, as was a "
Wagon" session at a dance ha
the form of a dancing com
with guest tickets as prizes. Th
window was illuminated u
night.

Credits Gained

Other entries received:—

"Ride, Vaquero."—H. E.
Regal, Derby.
"The Band Wagon."—A.
Bridger, Granada, Hove.
"Mogambo."—R. Brighton,
Wales, Lewisham; J. W. Wi[illegible]tin
market, Newcastle.
"All The Brothers Were Va

Continued on page 3

SHIP CARBO

CLASSIFIED ADVERTISEMENT RATES

SITUATIONS VACANT ..	6d. per word
SITUATIONS WANTED ..	2d. „ „
FINANCIAL	8d. „ „
FOR SALE & WANTED ..	8d. „ „
MISCELLANEOUS	8d. „ „

Caps. 1d. per word extra. Box No. 8d. extra.

All Classified Advertisements must be prepaid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

Advertisement Manager:—
KINEMATOGRAPH WEEKLY
96-98, LONG ACRE, LONDON, W.C.2
Telephone: TEMple Bar 2468. Ext. 271

FINANCIAL

PARTNER required for kinema in North; must be prepared to invest £500; active or sleeping; good proposition.—B., Box 496, Kinematograph Weekly.

SITUATIONS VACANT

The engagement of persons answering these advertisements must be made through a Local Office of the Ministry of Labour or a Scheduled Employment Agency if the applicant is a man aged 18-64 inclusive or a woman aged 18-59 inclusive unless he or she or the employment is exempted from the provisions of the Notification of Vacancies Order, 1952.

GALA FILM DISTRIBUTORS in association with CAMEO-POLY FILM DISTRIBUTORS, the leading renters of Continental films today, with a wide expansion programme, require Agents in all territories; first-class opportunity for the right men; replies treated in strictest confidence.—Apply in first instance to Gala Film Distributors, Ltd., 30, Tottenham Court Road, London, W.1.

OPPORTUNITY in Midlands for really first-class active Manager of 1,500-seater; ighest credentials and outstanding ability showman; small flat available.—Fullest culars, in confidence, D., Box 498, atograph Weekly.

MANAGER required for independent ll, Lancashire coast; must be thoroughly apable and good at sales; none but practical and experienced type need ev.—State age, experience, references, betwox 494, Kinematograph Weekly.

Wan

IEF—able to stage manage when hows—to commence March 7 next.— wages and references first letter, ce Kemble Theatre, Hereford.

ot

an and Third Projectionists re- d for East End kinema.—Apply diately, Manager, Empire, Bethnal n. Advance 1024.

IEF Operator required, grade " A." full details of experience, M., Box ematograph Weekly.

D AND THIRD OPERATORS D. — APPLY, PICARDY, DEN, N.W.10. ELGAR 5627.

Projectionist; excellent pros- -Apply, Manager, Regal, Harringay. ew 1070.

SITUATIONS WANTED

The engagement of persons answering these advertisements must be made through a Local Office of the Ministry of Labour or a Scheduled Employment Agency if the applicant is a man aged 18-64 inclusive or a woman aged 18-59 inclusive unless he or she or the employment is exempted from the provisions of the Notification of Vacancies Order, 1952.

FORMER Manager, expert Continental bookings, wishes to re-enter industry.—A., Box 423, Kinematograph Weekly.

NOTTINGHAM EXHIBITORS.—Advertiser intends to reside Broxtowe Estate in near future; offers of employment are invited from kinemas within convenient distance of this address; age 25; manager small family hall last two years; previously operator same employer; commence about four weeks' time.—Full details first letter, please, to Dobson, 19, Milbank Crescent, Hartlepool, Co. Durham.

CHIEF requires post—Chief or Operator-Manager; country or coast town kinema; S.W. area.—H., Box 502, Kinematograph Weekly.

SMART MANAGER (45) available immediately; long circuit experience, live showman and not afraid of hard work; go anywhere; relief work considered.—X., Box 492, Kinematograph Weekly.

ASSISTANT MANAGER SEEKS POSITION AS ASSISTANT " A " HALL OR MANAGER SMALL HALL.—Y., BOX 493, KINEMATOGRAPH WEEKLY.

YOUNG capable Projectionist desires position as Trainee Manager; prepared to go anywhere; would consider chief.—U., Box 490, Kinematograph Weekly.

16-MM. PROJECTIONIST AND VIEWER seeks post, film library or lab.—Phillips, 20, Decoy Avenue, London, N.W.11. Meadway 1569.

CHIEF PROJECTIONIST (24), experience also stage and clerical work, desires opportunity to learn management; wife available usherette/sales; anywhere, but prospect of accommodation essential.—E, Box 499, Kinematograph Weekly.

YOUTH (18), exempt from National Service, requires position as Trainee Projectionist; London area.—Details, including wages, C., Box 497, Kinematograph Weekly.

SECOND Projectionist requires one-day (Thursday) relief position in London area; experienced all types, 3-D, etc.—G., Box 501, Kinematograph Weekly.

POSTERS

CINEMA POSTERS, HANGING CARDS, etc. Good quality—keen prices—prompt delivery.—Write for specimens. ARTHURS PRESS, LTD., WOODCHESTER, STROUD, GLOS.

KINEMA TO LET

KINEMA to let in Midlands, seating 600; in perfect condition; has just been reseated; doing very steady business.—A., Box 495, Kinematograph Weekly.

KINEMA FOR SALE

PALACE CINEMA, Westhoughton, Lancs; busy and prosperous mining area, 15,000 population; 700 seats, W.E. sound, stage and dressing-rooms. Also large Billiards Hall and Bungalow attached. Good profits and wonderful living. Purchase price for the lot (including property) £2,950. Mortgage arranged.—Apply to Bernard M. Woolley, Ltd., Vaudeville House, Bolton, Lancashire. Phones: 1171 and 5149.

FOR SALE & WANTED

£10 CASH for your old Ernemann II, III, Ernon IV Mechanism only in any condition; £10 for Zeiss Pedestal; £20 for Ernemann IV and V Mechanism only.—Reply, C., Box 401, Kinematograph Weekly.

PAIR 10-in. Automatic D.C. Arcs wanted; condition unimportant; state price.—W., Box 491, Kinematograph Weekly.

FOR Sale.—Two Bloomed Kershaw Lenses, series " H," 4¼ in.; two Taylor Hobson Unifit, 4¼ in.; two Busch Neokino 52.5/130-mm. Kalee 7 Mechanism; Kalee Pedestal Stand with complete P.U.3 soundhead and New Century Motor, 110 v. D.C. input, 230 v. 1.5 k.v.a A.C. output, Crypto Converter; offers singly or the lot.—Playhouse, Kelso.

FILMS

FILM scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyds (Depot K.W.), 2, High Street, Christchurch, Hants.

THEATRE SEATS

WANTED, Kinema Chairs; fair condition.—T., Box 489, Kinematograph Weekly.

FILM VAULTS AVAILABLE

Premises incorporating 11 brick-built regulation film vaults on N.W. London outskirts, available immediate occupation.

IDEAL FOR LIBRARY STORAGE OR OUT-OF-TOWN DISPATCH PREMISES.

F, BOX 500, "KINE. WEEKLY"

J. ROWLAND SALES LTD.

The ONLY firm of ESTATE AGENTS AND VALUERS in the UNITED KINGDDOM AND EIRE dealing SOLELY with CINEMA AND THEATRE properties

Special Department devoted to VALUATIONS for INSURANCE and TRANSFER

TO LEASE WITHOUT PREMIUM
760 seater situated in important town in Norfolk. Excellent condition.
B.T.H. sound equipment. Long lease. Rent £20 per week.

For further details apply to London Offices: FARADAY HOUSE, 8/10 Charing Cross Rd., W.C.2. Tel.: TEMple Bar 9719, 9710 & 5191. Two doors from Garrick Theatre

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with the

FRAMES & PUBLICITY COMBINED SERVICE

by

CLASSIC DISPLAYS LTD.
3 & 5 ISLINGTON HIGH ST., LONDON, N.1
TERminus 4473

CINEMA SEATS FOR SALE

Excellent condition throughout.

Various types from 10/- complete

Telephone: Griffiths, Tideway 2165

NOTICE

Re:

Old or Small

Cinemas

The undermentioned Family Trust are interested to purchase old or small Cinemas providing they are in a busy position in main shopping street or any medium size to large town, age or smallness immaterial.

Please write:

SENIOR TRUSTEE
City and Town Buildings Ltd.
72/76 Old Christchurch Rd.
Bournemouth

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GODDARD & SMITH

22 KING STREET
ST. JAMES'S
LONDON, S.W.1
WHI. 2721 (20 lines)

CINEMAS FOR SALE

HOME COUNTIES.
Freehold. Unopposed and in undoubtedly the best position in important and progressive market town close to London. Good capacity. Nicely equipped and including profitable restaurant. Profits about £3,000 p.a. Price £20,000. (D.161)

EAST MIDLANDS.
Freehold. Owner retiring will accept sacrificial figure for soundly-established cinema in large and important town. Good capacity. Balcony. Sound and consistent profits over many years. £7,000 secures. (A.84)

LONDON.
Populous district. Seating nearly 1,000. Nett takings £15,000 p.a. Excellent condition throughout. Lease and valuable goodwill only £6,500. (B.31)

HOME COUNTIES.
In town easily accessible to London. Unopposed, well fitted and equipped. Main position. 7-day. Good capacity, balcony. Large and consistent profits. Premium £5,250, including valuable lease, goodwill and contents. (B.79)

Further particulars of the above and of all other available properties will be supplied to principals only.

MESSRS.
HARRIS & GILLOW
Cinema and Theatre Agents, Valuers and Auctioneers
93/95 WARDOUR STREET, LONDON, W.1
Telephone: GERrard 2504 (10 lines) Telegrams: Faddist, Rath, London

A few shillings spent on a
CLASSIFIED ADVERTISEMENT
in the KINE. will pay handsome dividends
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SEND YOUR "SMALLS" TODAY!
—and remember to save delay it is advisable to send a remittance with your announcement

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(CURTAINS) LIMITED
OF NOTTINGHAM
Ltd
FOR CINEMA DECORATIONS AND CURTAINS
375, WESTDALE LANE WEST
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STABLEFORD SCREENS
LTD.
We make matt white, rear projection, roll up and amateur screens of all types.
1, STEBBING STREET, LONDON, W.11
Phone: Park 7682 & 5822

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GEORGE PALMER
CINEMATOGRAPH SPECIALIST
89 WARDOUR ST LONDON W.1
EST 1912
GER 4796-6143
Wide range of reconditioned projector equipment

PEOPLE

F. Dawson Resigns Chairmanship of S & E Lancs CEA

HAVING relinquished the position of manager and director of the Alexandra and Don, Stockport, F. Dawson is resigning the chairmanship of the South and East Lancashire branch CEA.

Mr. Dawson was re-elected to the chairmanship in January for a second year of office. He is a GC delegate, representative on the national executive committee, deputy delegate on the national film bookers committee and serves on the branch committees.

R. G. REECE has transferred from CMA's Savoy, West Derby Road, Liverpool, to the managership of the Empress, Tuebrook, where he fills the vacancy caused by the recent death of J. Bennett. His successor at the Savoy is G. H. Medley, formerly manager of the Gaumont, Redditch.

NEW ASSISTANT manager of the ballroom at CMA's Rialto, Liverpool, is R. E. Woodvine. The general manager of the Rialto is A. Franklin.

SUCCESSOR to John Smeeden at the Finsbury Park Astoria is D. Flint Wood, who, after a period as stage director of the Liverpool Playhouse, joined CMA at the Hammersmith Gaumont in 1951. After serving at the Chelsea Gaumont and Marble Arch Odeon, he was promoted to management of the Morecambe Odeon late in 1952. Last May he was sent to the Gaumont, Doncaster, to organise the large-screen TV of the Coronation, after which he returned to London for a period before being dispatched to the Capitol, Cardiff. There he supervised the opening of "The Robe" in the absence, owing to sick leave, of Mr. Hall.

S. A. FARRELL, salesman at Manchester branch Paramount Film Service, on Friday last week completed 25 years' service with the company and became eligible for the Paramount Twenty-Five-Year Club. On behalf of the staff, J. L. Thornley, branch manager, presented him with an inscribed barometer. Mr. Farrell started with Paramount as cashier and then became branch accountant and later office manager. In 1941 he was appointed salesman on the East Lancashire territory, and in 1946 Manchester salesman, which position he still holds. Mr. Thornley, the branch manager, has nearly 28 years' service with the company.

AT THE annual meeting of the Huddersfield Cinemas Association at the Princess, D. Mackrell, manager of the Ritz, was re-elected president. L. Beevers (Curzon) was re-elected secretary, and Mrs. L. Beardsall (Electric, Marsden) was elected treasurer in succession to C. E. Mison (Lyceum), who retired from the office.

BRYCE HANMER, of Liverpool, director of several kinemas in the south-west Lancashire area, is seriously ill in a Southport nursing home.

FOR nearly two years assistant manager of the Gaumont, Dundee, Byron D. Lamb is leaving to take up a similar appointment at the Odeon, Manchester, his home town. At one time foreman at the Odeon, Prestwich, Lamb went to the Odeon, Aberdeen, as trainee manager, and was transferred to the Palace, Aberdeen, and later to Dundee.

A PRESENTATION of an electric table lamp was made to the Gaumont, Yeovil, assistant manager, W. K. Pressley, who is taking up a similar appointment at the Gaumont, Barnstaple, North Devon. Subscribed for by the staff the gift was handed over by manager Stephen Sanders, who spoke highly of Mr. Pressley's work during his 11 months' stay in Yeovil.

FOLLOWING the death of Ernest Angers, who controlled Preston's Ritz and Palladium kinemas, J. Edward Barker has been appointed house manager at the Ritz where he has worked since 1938. At the Palladium Miss Peggy Jordan has assumed managerial duties. She has worked a the kinema since 1914.

Paul Pen

R. L. Bradford, CMA sales controller, gave a luncheon to mana of District 18 which has held top place for long periods in the ci sales contest. Standing: O. Bishop, North Watford; R. Fo Rickmansworth; H. Silander, Henley; T. Phillips, Luton; L Probin, Barnet; J. Smeeden, head office; A. Ingledew, St. Al J. Betteridge, Bletchley; W. Laing, Aylesbury; H. Hubba Albans; G. Spary, Reading; G. Cox, Barnet; A. Richardson, Wycombe; B. Smith, Uxbridge; R. Hobdell, Marlow; W. Slough; L. Keene, Reading; L. Page, Luton; J. Buchanan, H R. Foster, sales department; C. Hurst, Watford Gaumon Spooner, Reading. Seated: C. Rose, Watford; W. Jacobs, dis engineer; C. Holloway, district manager; Mr. Bradfor Ivor Smith, director and theatre controller; H. P. She district manager (formerly district 18, now district 7); K Cooper, deputy sales controller; Frank Bradley, assistan controller

LONDON AND PROVINCIAL TRADE SCREENINGS

LONDON.

Tues.,	Mar.	2	10.30	Rialto ...	The Good Die Young	Independent...	———	—
,,	Mar.	2	10.30	Own	The Kid from Left Field	20th Century-Fox	Dan Dailey ...	—
Wed.,	,,	3	10.30 & 2.30	Own	Lady in the Iron Mask ...	20th Century-Fox	Louis Hayward ...	U
,,	,,	3	10.30	Leics. Sq. Th. ...	O'Rourke of the Royal Mounted	GFD	Alan Ladd ...	—
Thur.,	,,	4	10.30 & 2.30	Own	Thief of Venice	20th Century-Fox	Maria Montez ...	U
Fri.,	,,	5	10.30	Own	Thy Neighbours Wife	20th Century-Fox	Cleo Moore ...	A

MANCHESTER.

Tues.,	Mar.	2	10.45	Gaumont ...	Red Garters	Paramount ...	Rosemary Clooney	U
Wed.,	,,	3	10.45	Gaumont ...	Fast and Loose	GFD	Stanley Holloway	A
Fri.,	,,	5	10.45	Gaumont ...	Casanova's Big Night	Paramount ...	Bob Hope ...	U

BIRMINGHAM.

Tues.,	Mar.	2	10.30	West End ...	Casanova's Big Night	Paramount ...	Bob Hope ...	U
Thur.,	,,	4	10.30	West End ...	Red Garters	Paramount ...	Rosemary Clooney	U
Fri.,	,,	5	10.30	West End ...	Fast and Loose	GFD	Stanley Holloway	A

LIVERPOOL.

Tues.,	Mar.	2	10.30	Gaumont ...	Fast and Loose	GFD	Stanley Holloway	A
Wed.,	,,	3	10.30	Gaumont ...	Red Garters	Paramount ...	Rosemary Clooney	U

NEWCASTLE.

Fri.,	,,	5	10.30	Pavilion ...	Fast and Loose	GFD	Stanley Holloway	A

LEEDS.

Wed.,	Mar.	3	10.45	Scala	Fast and Loose	GFD	Stanley Holloway	A
Fri.,	,,	5	10.30	Ritz	Slade	AB-Pathe ...	Mark Stevens ...	A
,,	,,	5	2.30	Crown	Aftermath ; Camp 347	Arrow F.D.	———	—

GLASGOW.

Wed.,	Mar.	3	10.45	Playhouse ...	Slade	AB-Pathe ...	Mark Stevens ...	A

CARDIFF.

Tues.,	Mar.	2	10.45	Park Hall ...	Slade	AB-Pathe ...	Mark Stevens ...	A
Wed.,	,,	3	10.45	Empire ...	Fast and Loose	GFD	Stanley Holloway	A
Thur.,	,,	4	10.30	Odeon	Casanova's Big Night	Paramount ...	Bob Hope ...	U
Fri.,	,,	5	10.30	Empire ...	Red Garters	Paramount ...	Rosemary Clooney	U

SHEFFIELD.

Tues.,	Mar.	2	10.30	Gaumont ...	Fast and Loose	GFD	Stanley Holloway	A
,,	,,	2	10.30	Cinema House	The Big Heat	Columbia ...	Glenn Ford ...	X
Thur.,	,,	4	10.30	Gaumont ...	Star of India	Eros	Cornel Wilde ...	U

"KINE."-MGM CONTEST—contd.

G. N. Keith, Savoy, Teddington; G. F. Johns, Princess, Dagenham; J. Ducker, A/M, Coronation, Manor Park; R. C. Hoskins, A/M, Palace, Kensal Rise; G. C. Williams, Regent, Chatham, Kent; N. Sharp, A/M, Empire, Mile End.

"Quo Vadis."—David C. Kerr, Ritz, Cambuslang; H. R. Wilson, City, Carlisle; G. J. Bush, Tivoli, Cambridge; G. Laycock, Rendezvous, Blackpool.

"Dream Wife."—C. F. Brodie, Regal, row-in-Furness.

Dangerous When Wet."—J. Barling, , Regal, Levenshulme; G. Lennox, l, Hamilton; A. C. Smith, A/M, dyck, Bristol.

Battle Circus."—P. E. Jelks, A/M, oria, Portsmouth.

A Slight Case of Larceny."—P. E. A/M, Victoria, Portsmouth.

lius Cæsar."—J. Bonnick, Regal, ; R. Romaine, Regal, Darlington.

aked Spur."—A. Owen, Astra, y Island.

ung Bess."—N. Vincent Davis, Reo, Fazakerley; R. K. Bailymead, rimsby.

LATE EXTRAS

dnesday, February 24.

30 a.m.. Rialto.—" An Inspector " (British Lion).

e a.m., Own.—Five Shorts (Colum-

, February 25.

a.m., Odeon, Leicester Square.—
n the Twelve Mile Reef " (20th Fox).

February 26.

a.m.. Plaza.—" Casanova's Big (Paramount).

NERAL RELEASES FOR MARCH 1

GM.—TORCH SONG, American 8.061 feet; THE GREAT DIA- ROBBERY, American (U).

udio.—DEVIL'S CANYON, (A), 8,086 feet; FACE TO merican (U), 8.084 feet.

GOOD FRIDAY OPENINGS

PRESTON Watch Committee is to grant licences for kinemas on Good Friday, providing an effort is made to obtain religious or other suitable subjects. Particulars of the programmes must be submitted 14 days before Good Friday. It has been hinted that westerns, certain types of love stories and horror films will not be acceptable.

Chester City Magistrates last week decided to adjourn until March 24 the applications of kinema and theatre managers for permission to open on Good Friday, on the ground that the proposed programmes were unsuitable.

Oldham Watch Committee has granted permission for Good Friday opening, subject to the suitability of the programmes.

Reekie to Rest

His many friends in the trade were sorry to hear that Tommy Reekie, booking manager for George Green. had been ordered by his medical adviser to rest for a fortnight.

Star Improvements

The Star Cinema circuit proposes to spend some £10,000 on improvements to the Astra and Windsor at Doncaster, which it takes over on March 1. It is proposed to have the kinemas completely redecorated and to improve the lighting and seating arrangements and also to instal 35ft. wide panoramic screens.

Queen's Screen Wider

The Queen's, Pemberton, Wigan, has been equipped with a new curved screen, 30 ft. wide. It is 10 ft. wider than the screen it replaces.

National Screen Service Wins Darts Trophy

The Miles A. Goldrick Cup—donated by Western Electric—was won by G. Bamber, of NSS, when the FISA Darts Final was played off last week.

W. S. Tower, managing director of Western Electric, presented the trophy. Harold Abrahams and Col. Rayner, president and chairman of FISA, were in attendance

Runner-up for the cup was L. Harman, also of NSS.

FISA Table Tennis Finals

After the FISA table tennis finals had been played off at British Acoustic Films last week, Anthony Asquith presented the trophies to the winners.

J. Edwards (MGM) defeated D. Graham (Technicolor) to retain the Robert Clark Cup in the FISA men's singles table tennis finals. In the ladies' singles, Miss Jean Williams (Pinewood) defeated Miss J. Moss (MGM) to retain the Mary Field Cup.

It's Still Go-Slow in the Labs

OVERTIME restrictions and work-to-rule tactics in Britain's film processing laboratories are in their third week. Neither the Film Laboratory Association nor the Association of Cine and Allied Technicians (which has forced the action as a protest at the employers' refusal to accept recent wage demands) has sought discussions.

The strike, which started at Technicolor last week, has ended and the immediate danger to continuity of work in the studios has eased.

The men concerned at Technicolor went back to work on Monday, but this laboratory is still not operating overtime.

The Technicolor dispute concerned shift working arrangements of negative developers.

Lancashire Old Boys Meet

LANCASHIRE Cinema Old Boys' Association held a dinner and dance at the Southern Hotel, Manchester, on Friday (February 19), and was attended by approximately 80 persons.

At the dinner, F. E. Baldwick (immediate past-president) proposed the toast to the president (W. W. Lloyd), MC for the dancing was W. Gordon Smith. The function was so successful that the venue was provisionally booked for another dinner and dance to be held in December. Annual meeting and reunion of the LCOBA will be held at the Nag's Head Hotel, Manchester, on March 19.

In Brief

Bebington (Cheshire) Corporation is permitting the Lyceum to hold children's kinema club shows on Saturday mornings.

* * *

The licences of the Preston Palladium and Ritz have been transferred by the local watch committee from the late Ernest Angers to Mrs. Margaret Speight.

* * *

A warning that it intends to keep a close watch on "sensational" films has been issued by Oldham Trades and Labour Council.

* * *

Oldham Watch Committee, in allocating £642 to charities from Sunday kinemas in 1953, gave £64 to the Cinematograph Trade Benevolent Fund.

* * *

Manchester Town Planning and Buildings Committee has authorised the erection of a new illuminated name sign with strip lighting at the Cintra Kinema, Harpurhey.

* * *

Kinematograph licences held by the managers of the five kinemas in Scarborough were renewed for a year at the Borough Court. Permission was given for them to open on Good Friday.

* * *

Dewsbury Watch Committee has approved the installation of a CinemaScope screen in the Pioneer Cinema.

* * *

Permission has been given by Middlesbrough Watch Committee for kinemas to open on Good Friday from 1 p.m.

* * *

CinemaScope is being installed at the Essoldo, Stockport, where "The Robe" will open on March 1. An exhibition of paintings of scenes from the film is being held at one of the town shops.

FIRE FIGHTING DEFECTS

Charles Emerson, who made application for the renewal of the licence of the Regal, Nantwich, at the local magistrates' court last week, was told by the police superintendent that some fire precaution defects found at the kinema could be the subject of a prosecution. The magistrates granted a temporary licence for one month for the defects to be rectified. The Regal is the only kinema in the town.

KRS—NATKE AGREEMENT

The KRS-NATKE agreement, an outline of which appeared in the KINE. on February 11, is to be formally ratified at a joint meeting on Thursday of this week.

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"**THE ROBE** (TWENTIETH CENTURY-FOX—CINEMASCOPE)

GOES FROM STRENGTH TO STRENGTH AND IS THE SUPREME BOX-OFFICE BLOCK BUSTER. APPARENTLY, ALL WHO HAVE TAKEN THE PLUNGE OVER CINEMASCOPE HAVE COME UP SMILING"

says Josh Billings

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